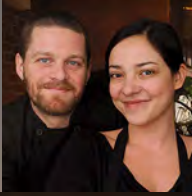




Coach Tom Donnelly
Bringing more than a national championship



Culinary Callings
Fords enter the food and beverage business to nourish body, mind and spirit



Aaron Clauset '01
Studying the physics of terrorism

HVERFORD

The Magazine of Haverford College

WINTER 2011

Growing The Blue Flower

The multimedia musical created by Jim Bauer '78 and his wife Ruth gets its first full-scale production. Among the producers: Stephen Schwartz of *Pippin* and *Wicked* fame.





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On the cover: Jim Bauer '78 and his wife Ruth onstage at the American Repertory Theater on the set of their show *The Blue Flower*. Photo by Stephen Faust.

Back cover photo: Students and visitors dining in the Common Room in Founders Hall, circa 1955. Courtesy of Haverford College Archives.



Haverford Magazine is printed on recycled paper that contains 30% post-consumer waste fiber.

DEPARTMENTS

- 2 View From Founders
- 4 Main Lines
- 13 Faculty Profile
- 17 Ford Games
- 20 Mixed Media
- 48 Roads Taken and Not Taken
- 49 Giving Back/Notes From the Alumni Association
- 55 Class News
- 65 Then and Now

winter 2011



FEATURES

24 Growing *The Blue Flower*

The multimedia musical Jim Bauer '78 and his wife Ruth first conceived a decade ago gets its first full-scale production. Bauer, a former music major who had never thought of the work as a potential Broadway show, is backed by one of Broadway's biggest names: Stephen Schwartz of *Pippin* and *Wicked* fame.

Plus: **Fords in Theater** (Ken Ludwig '72, Sarah Lowry '05, Lane Savadove '89 and Alena Smith '02) and **Theater Thrives at the Bi-co and Beyond**
By Eils Lotozo

32 Mexican Journeys

Professor of History Jim Krippner's new book uses never-before-published images and long-forgotten documents to trace pioneering photographer Paul Strand's 1930s sojourn in Mexico.

By Justin Warner '93

35 Culinary Callings

From upscale cafés to a microbrewery and a bakery teaching job skills, Fords enter the food and beverage business to nourish body, mind and spirit.
By Cheryl Sternman Rule '92

41 The Physics of Terrorism

Aaron Clauset '01 is finding mathematical patterns in the history of terrorist attacks around the globe. Could his research help nations prevent and prepare for future attacks?

By Michael Haederle

46 A Legacy Beyond Running

When the men's cross country team won the NCAA Division III championship in November, it was a first for Haverford and for coach Tom Donnelly. But to hear his former athletes tell it, Donnelly has always nurtured winners, in all kinds of ways, over his 36 years at the College.

By Katherine Unger '03

Haverford Magazine is published three times a year by the Haverford College Office of Communications, 370 Lancaster Avenue, Haverford, PA 19041, 610-896-1333. ©2011 Haverford College

view from founders

I got a lot out of my four years at Haverford. But thanks to opportunities available through our three Centers for interdisciplinary learning and Study Abroad, today's students are able to get even more out of their Haverford experience.

When I meet Haverford alumni for the first time, I am almost always quizzed about how the College has changed since we were students. From facilities to curriculum, from the campus landscape to financial aid, I like to say that we're still Haverford—only more so.

But if I had to pick one respect in which the current student experience has indeed dramatically changed over the past 30 years, it's the extent to which co-curricular and study-abroad opportunities have expanded and become better integrated with the core academic experience. And these changes are enriching and expanding our students' scholarship in ways that alums of my generation (and earlier) might scarcely imagine. With so many—and an ever-increasing number—of Haverford students participating in both arenas, it's worth taking a closer look at how these activities are shaping their undergraduate experience.

Let's begin with the co-curricular life. We make much about the opportunities for research and scholarship that are made possible by our three Centers for interdisciplinary learning. Through summer internships, research, conferences, workshops and on-campus events, the Center for Peace and Global Citizenship, the John B. Hurford '60 Humanities Center and the Koshland Integrated Natural Sciences Center have catalyzed the connection between the classroom or lab and the outside world. And though relatively new to the Haverford scene, the Centers and the opportunities they foster are already providing insight and experience that are having direct bearing upon core academics. The proof is in last spring's Commencement Program, the guidebook to the day on which we award degrees to graduating seniors.

While much of this booklet looked similar to all editions that went before it, the 2010 version included something we'd never previously published: the title of each student's senior thesis. It takes your breath away to see the range and depth of study.



We recently took a closer look at this impressive list of accomplishments and discovered something else that is stunning: Of the 291 students in the class of 2010, fifty did co-curricular work via the Centers that directly informed their senior theses. For such a large percentage of our seniors to have knitted Centers-sponsored co-curricular research and scholarship into their theses is testimony to both the range of options that the Centers present and the facility with which Haverford students make meaningful connections, as well as the degree to which our faculty members are committed to doing all they can to enable such activity to fuel the core. I am convinced that we'll see even more of this in the future, and I couldn't be more pleased.

As for Study Abroad ... well, notice that I didn't say "*junior year abroad*"? Even the name has changed, which should give

you a sense of how this opportunity has evolved. And if a single word might sum it all up, it could be “sophistication”:

■ There is sophistication to the structure of the programs in that you can now go abroad for just one semester. Previously, there was generally a take-it-or-leave-it inflexibility to what were almost exclusively yearlong programs. That arrangement prevented students like me from participating, because our studies skewed toward the natural sciences, where lab and curricular sequencing didn't easily accommodate a year away. This year, more than 90 percent of our Study Abroad students are away for just one semester, and the total—152—is almost double the figure from 1990. And when nearly half of every graduating class has done Study Abroad, the benefit for all in the community is profound.

■ There is sophistication in the programming itself. Certainly, it remains a transformative way to learn about the world and oneself and, for many, to hone language skills. But Study Abroad now also provides a chance to bring new perspectives to one's core scholarship—different faculty, different facilities, different peers, additional course offerings—through programs that have been vetted by Haverford faculty, who've met their counterparts on-site and continually review the programs to ensure that they're up to Haverford standards. Indeed, our best students participate in Study Abroad: When the Class of 2010 got their degrees on Commencement Day, nearly half of our Phi Beta Kappas (and more than half of those graduating summa or magna cum laude) had studied abroad.

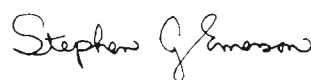
■ There is sophistication in the stewardship of this once-in-a-lifetime experience thanks to the management by Dean Donna Mancini, whose professional approach makes Haverford a model for Study Abroad within higher ed generally, in multiple respects. Consistent with our principle of wanting to make a Haverford education available to the best students regardless of their ability to pay, we don't want cost to determine a student's options. So that's why students' financial-aid packages apply just as if they were here on campus. Similarly, all Study Abroad program credits are preapproved to count toward graduation, major, minor and concentration.

As for Study Abroad ... well, notice that I didn't say “junior year abroad”? Even the name has changed, which should give you a sense of how this opportunity has evolved. And if a single word might sum it all up, it could be “sophistication.”

It's also worth mentioning that Study Abroad has become enormously popular with our students of color. Nationally (including historically black colleges and universities), only about 15 percent of Study Abroad participants are nonwhite. But at Haverford, fully one third of our current Study Abroad students are of color, a number that has more than doubled since 1990.

I got a lot out of my four years at Haverford. But thanks to opportunities available through the Centers and Study Abroad, today's students are able to get even more out of their Haverford experience—even if it means leaving our campus in the course of doing so. And if the Haverford experience of today is just as it has ever been, only more so, I'm confident that the Centers and Study Abroad will further deepen the depth and intensity of that Haverford experience.

All the best,



Stephen G. Emerson '74
President

main lines



New Rhodes Scholar
Andrew Lanham '10

Becoming a Rhodes Scholar

The second time was the charm for **Andrew Lanham '10**. The English and philosophy double major was turned down on his first try for a prestigious Rhodes Scholarship in 2009. But last year, Lanham, who was an accomplished athlete at Haverford as well as a top scholar, took the prize. The 23-year-old will be one of 32 American undergraduate students studying at Oxford University on a Rhodes Scholarship beginning this fall. A native of Wooster, Ohio, he plans to study American literature.

Philip A. Bean, dean of aca-

demical affairs and associate dean of the College, says he first met Lanham as a freshman, and watched him find his voice and develop into an original thinker in the humanities and a person of character over the years. "Many of us guided and encouraged and informally served as sounding boards at different times, but in the end, Andrew relied on his own inner resources to craft the candidacy and, more importantly, to justify it in an interview and thus to win the Rhodes," says Bean. "It's a marvelous thing to see how a relatively quiet but clearly very thoughtful freshman was transformed into such a self-actuated and compelling

individual capable of impressing people who are not at all easily impressed." Bean notes that Lanham is one of only four 2010 Rhodes Scholarship winners from a liberal arts college and one of only two to work in the humanities. (Haverford's last Rhodes Scholar, **Daniel Mark Bloomfield**, received the honor in 1982.)

As probably the best known, and perhaps most widely respected, undergraduate fellowship, the Rhodes is a household name. But what does it take to win the award—not just in personal accomplishment but, more prosaically, in surviving the application process? After all, the 32 scholars are

winnowed from a conceivable pool of some 1.8 million college seniors.

To look at Lanham's Haverford experience is to look at someone who made the most of his opportunities across every dimension. As a member of Haverford's cross-country team, which he eventually captained, Lanham won both the MacIntosh Award (given to the most accomplished student-athlete in the freshman class) and the Ambler Award (given to the leading scholar-athletes in a graduating class) as well as an NCAA Postgraduate Scholarship. He also earned top graduation prizes from the English and philosophy departments, was one of only three students in his class to be elected to Phi Beta Kappa as a junior, and was one of two members of the class of 2010 to graduate summa cum laude. In addition, he served as co-chair of Honor Council and as a teaching assistant in the philosophy department.

An internship with the Pennsylvania Humanities Council in 2009, coordinated through Haverford's John B. Hurford '60 Humanities Center, proved to be a pivotal experience for Lanham, who worked to save funding for libraries following state budget cuts, among other projects. "The Hurford Humanities Center is a great way to put humanities students in touch with how the humanities function in our society today," Lanham says. "It really opened my eyes to how professors in

English and philosophy get in contact with the public.”

Currently, Lanham is a resident assistant, tutor in math and science, and mentor to underprivileged minority students from out of state who are attending Lower Merion High School under the auspices of the nonprofit program A Better Chance. Lanham also works as a research assistant to Assistant Professor of English Laura McGrane, a Rhodes scholar herself.

While Lanham’s modesty is well known, it is not difficult to get his professors and advisers to sing his praises. “He’s just one of the most accomplished students I’ve ever taught,” says Christina Zwarg, an associate professor of English and Lanham’s English thesis director. She notes that Lanham’s senior thesis, “Shakespeare Contra Nietzsche; or How to Playwrite with a Hammer,” involved “a brilliant engagement with questions working across the disciplines of philosophy and literary history.”

Professor Kathleen Wright, Lanham’s philosophy mentor, says that Lanham’s unassuming style and his “team leadership” worked to encourage dialogue between students of diverse majors taking classes in philosophy. “Andrew shows us how learning from one’s peers really works in the classroom in the humanities,” she says.

The Road to a Rhodes

British philanthropist Cecil Rhodes created the Rhodes Scholarship in 1902; today it

covers all university fees as well as travel costs to and from Oxford, and provides a stipend for day-to-day expenses for up to three years of study. Approximately 80 students from around the world received the award this year.

Preparing an application can take a year, if not more, according to McGrane. Applicants are required to write an essay (Lanham wrote his on how literature shapes the way people interact in the world) and must also be endorsed by their academic institution. At Haverford, a committee interviews all Rhodes aspirants to decide whether the college will officially endorse the applicant.

Applicants must also gather six to eight letters of recommendation, from faculty, internship supervisors and others. At Haverford, Lanham also went through several rounds of mock interviews set up by his advisers. Finally, candidates meet with the Rhodes Scholarship committee, first at an informal reception and then for a formal interview. The committee interviews each candidate for 20 to 30 minutes and then reaches its decision the same day.

Just going through the application process is worth the journey of self-discovery, says Lanham. “The odds of getting any of these scholarships is immensely low, but there is great value in applying,” he says. “By the end, you are expressing who you are.”

—Samantha Drake

SOUND BITE



“We won’t guarantee that you’ll get a good education, but we will guarantee that if you don’t get an education and you commit a crime, you will be locked up.”

— Geoffrey Canada, founder of the Harlem Children’s Zone, on one of the problems with the U.S. education model. Canada, whose work is a focus of the documentary *Waiting for Superman*, spoke to a standing-room-only crowd in Roberts Marshall Auditorium on Feb. 4.



NEW DORMS UPDATE

These aren’t just any old piles of dirt. They are the beginnings of the construction of the first new dorms built on campus since 1968. That soil was removed from other areas of the site (the former Orchard Lot) and is being stored for use in constructing the berm that will become an elevated green walkway between the Tritton and Kim dorms. Want to follow the new dorms’ construction as it unfolds? Read a student-written blog about the effort at news.haverford.edu/blogs/dorms, and bookmark haverford.edu/newdorms to stay abreast of the latest news, view detailed artist renderings of the plans and photos of the progress, and watch live video of the site.



Forbes writer Andy Greenberg '04 (right) interviewing Julian Assange in London.

Getting the WikiLeaks Story

It took *Forbes* staff writer **Andy Greenberg '04** more than two months of negotiations to nail down an interview with WikiLeaks founder Julian Assange. And less than a month after his December *Forbes* cover story reported that Assange was planning to release documents from a major U.S. bank, Greenberg had a book deal with a major publishing house.

"It was a huge rush," recalls Greenberg, 29, who lives in Brooklyn with his wife, Malika Zouhali-Worrall, a filmmaker. "After the story was published, agents contacted me, and then it was a crazy, hectic thing to get the proposal done before Christmas."

The book will look at the past and future of secret leaking, exploring how trends in cryptography, the Internet and the modern deluge of data have made institutional secrets harder than ever to keep in this age of technological and cultural change.

It was Greenberg's story on Assange, the onetime computer hacker whose WikiLeaks site has disclosed thousands of secret documents involving the wars in Afghanistan and Iraq, that attracted the book deal. But landing the Assange interview was a story in itself. It took two months, and several intermediaries, as Assange moved underground from country to country to avoid sexual-assault charges in Sweden and possible detention elsewhere. After making contact with WikiLeaks operatives, Greenberg flew to Iceland to interview sources, then hung out there for several days, awaiting instructions, while enjoying a soak or two in the outdoor public baths.

Finally, he was told to meet Assange in London, with the proviso that the interview would go no longer than 45 minutes. But Greenberg and Assange hit it off, and two hours later, Greenberg had his biggest scoop ever: WikiLeaks

was preparing a major dump of documents from a major U.S. bank.

"Assange's assistant pleaded with him to leave, but he ignored the aide," says Greenberg. "It really seemed like he wanted to chew the fat."

Greenberg, who grew up in Durham, N.C., came to Haverford in 2000, attracted by its reputation as a close-knit intellectual community with a liberal political bent. He embraced the liberal arts, majoring in philosophy and taking courses in East Asian studies, political science and music theory.

Though he didn't write for the student newspaper at Haverford, he thought journalism might be a career path—a way to write and be creative while keeping his feet planted firmly in the real world.

He'd learned Mandarin at Middlebury College over two summers, and landed a fellowship through Haverford's Center for Peace and Global Citizenship to do translations for an environmental nonprofit group in Beijing. In his spare time, Greenberg launched his freelance career, writing for *Time Out Beijing* and the *South China Morning Post*.

Realizing he needed journalism training to make his professional leap, he enrolled in New York University's graduate journalism program. Haverford Philosophy Professor Kathleen Wright had suggested he contact one of her former students, Associate Professor **Robert Boynton '85** at NYU's Arthur Carter Journalism Institute.

Boynton suggested

Greenberg pursue business reporting, cognizant of the job prospects in that sector of the writing world. He later taught Greenberg in a course on magazine writing. "The business story is the story of America, and if a business writer, like Andy, has a large canvas in mind, you can write about most any topic," says Boynton.

While at NYU, Greenberg landed an internship at *Forbes*, and six months before he was to graduate, was working full time at one of the nation's top business publications while finishing up his degree. He started writing about technology on the cutting-edge of American business and cultural life, taking a particular interest in cyber-security, with its bands of hackers—the "white hats," who attack a company's computer system on behalf of the company to find its vulnerabilities, and the "black hats," who do so without permission, and with malicious intent.

Now he'll be keeping up with his *Forbes* responsibilities, which include contributing five to 10 blog posts a week to *Forbes.com* and writing for the magazine, while working on the book. Writing the 400-word blog posts, he says, is like running sprints. The occasional 4,000-word magazine pieces are more like middle-distance races, while completing a 100,000-word book, he supposes, takes the stamina, and pacing, of a marathoner.

"I guess I'll be running a marathon while doing sprints and the 800-meters, all at the same time," he says. "It's pretty terrifying."

—David McKay Wilson

FYI

EMILY HIGGS '08 has been named Haverford's official resource person for religious and spiritual life. In that capacity, Higgs, who is the College's associate director of Quaker Affairs, will serve as a contact person for students of faith, religious clubs on campus and their advisers. The new post was created in response to community feedback about the space for and ethos around religious life at Haverford.

IN THE NEWS



Katie Sheline '13 (left) with environmental chemist Helen White on a research cruise in the Gulf of Mexico.

Science on the High Seas

Katie Sheline '13 joined Assistant Professor of Chemistry Helen White and a team of scientists from Penn State, Temple University and the Woods Hole Oceanographic Institution (WHOI) on a 10-day research cruise to study the effects of the Deepwater Horizon oil spill on marine life at the bottom of the Gulf of Mexico. Funded by a collaborative research grant from the National Science Foundation, the December expedition was chronicled with daily updates, photos and interviews on the WHOI's "Dive and Discover" website and by Sheline herself via the "Helen K. White Lab" blog maintained by the environmental chemist and her students. Here's an excerpt from a blog entry by Sheline about life out at sea on a floating laboratory:

Today the ocean was completely flat and there was relatively no wind. It was also warmer—a long sleeved t-shirt sufficed. As I was looking over the edge of the bow, I could see patches of small oil sheens floating by. They were probably from one of the three oil rigs in sight (two of which are relief wells from the Deepwater Horizon site). It's crazy because even in the middle of the day you can see the flames burning off the tops of the oil rigs. Since there were no waves and I could see for miles, naturally I was on the lookout for any fins of sharks that may have been swimming around. Unfortunately, I struck out. Last night there were apparently large squid hunting in the lights from the end of the boat, but, as I mentioned, I was busy filtering seawater and missed seeing them. However, tonight as I was out on deck washing core supplies, I did see a couple of small squid ... Things start to get weird late night in the wet lab. The music gets turned up and people start singing as they crank out the core samples. Everyone is tired to the point of delirium. But that's what makes it fun.

Go to haverford.edu/blogs to read more from this and other blogs.

■ **A report published by the *Chronicle of Higher Education*** ranked Haverford among the top producers of U.S. Fulbright students. According to the *Chronicle*, Haverford, which saw five Fords named Fulbright scholars in 2010, was one of only 25 bachelor's degree granting colleges in the U.S. to see more than four of its students receive the highly competitive awards. Funded by the U.S. State Department, the Fulbright program supports graduate study, advanced research and teaching in foreign countries.

■ **The *Washington Post* published an opinion piece** by President Steve Emerson titled "Can Helicopter Parents Learn to Let Go." Emerson wrote about some of his own qualms regarding his freshman daughter's departure for college and observed: "Fortunately, my anti-anxiety medicine is handy. I simply walk out my office and go ... anywhere on campus, where I meet youth who reassure me, daily, that young people like them have what it takes to make it on their own."

■ **Time magazine featured research** conducted by Professor of Psychology Marilyn Boltz with students Anna Miller and Becca Dyer (both class of '07). The article described their paper, "Are You Lying to Me? Temporal Cues for Deception," which was published in the December 2010 issue of the *Journal of Language and Social Psychology*. Their research, which looked at gender, speech patterns and deception, revealed, said Boltz, "that people perceive women to lie less than men and that they perceive men and women to tell different kinds of lies."

ON CAMPUS



"What I'm seeing in my experience is the power of individuals, often at the grassroots level, who believe not in what is, but what can be. They are intolerant of our inability to claim those dreams, and are refusing to accept the world as it is. These are the people that are really making change happen in America."

—Cory Booker, Rhodes Scholar, attorney, social activist and mayor of Newark, New Jersey, shared some inspiring words with students during a talk in Marshall Auditorium in October.

Capturing the Voice of Haverford



When did you first feel Haverfordian? That's just one of the questions that Thea Hogarth '11, a comparative literature major, is trying to answer with her John B. Hurford '60 Humanities Center-sponsored Listening Project, a student-centered storytelling effort for which Hogarth has already gathered hours of audio cassettes. Inspired by the NPR radio show *This American Life*, the non-profit group The Moth, which promotes storytelling, and oral history projects like StoryCorps, Hogarth created the Listening Project to collect and record her classmates' stories about their time at the College. She bought four tape recorders, placed them

in different quiet locations around campus, and invited her fellow students to interview each other and tell stories of life at Haverford.

"My main goal when I first proposed it was that I wanted it to be something that was easy to do," she says. "You didn't have to have any special knowledge or expertise. You didn't even need to have an especially exciting story to tell. You just had to have an opinion or some experience at Haverford that you thought was unique."

Hogarth's recorders were left out for a month during the fall semester. The 17 tapes that resulted from these impromptu recording sessions were then digitized and whittled down to

a 30-minute broadcast that Hogarth shared with students in December. "Afterwards, people were coming up to me and saying, 'Thank you for doing that,'" says Hogarth. "That was really gratifying."

But the stories of just current Fords don't tell the whole story of our 178-year-old school; Hogarth wanted to include alumni voices too. So in December, she previewed excerpts from the tapes for the alumni members of the 1833 Society, and began collecting recordings of their stories as well.

Though her original deadline has passed, Hogarth now plans to continue collecting stories throughout this semester

and hopes that the Listening Project will live on after she graduates in May. "I work in Special Collections, and I've spoken with the archivist who wants the tapes," she says of the project's future. "All the physical cassette tapes will be available in the college archive at the end of the year, and I'm going to talk to them about getting some kind of permanent digital storage as well." Hogarth also hopes that the sort of open recording sessions that she initiated will continue on a yearly or bi-yearly basis as a way for the college to tell its ever-evolving story.

For more information, go to [The Listening Project blog at haverford.edu/blogs](http://TheListeningProjectblogathaverford.edu/blogs).

—Rebecca Raber



IN THE GALLERY

The work of South African photographer Pieter Hugo—including *Escort Kama* (above), which is part of his *Nollywood* series about the Nigerian film industry—is included in the exhibition "Possible Cities: Africa in Photography and Video." On display at the Cantor Fitzgerald Gallery March 18–April 29, the show was curated by Visiting Professor of Anthropology Ruti Talmor and also includes work by Sammy Baloji, Sabelo Mlangeni, Salem Mekuria, Ingrid Mwangi and Guy Tillim.

A TV Show Grows in Sierra Leone



Vickie Remoe '06, center, launched her own television show in Sierra Leone.

Vickie Remoe '06 is the creator and star of her own television show, which covers sports, dating, culture, fashion and food, as well as hot-button topics such as birth control. *The Vickie Remoe Show* mixes man-on-the-street interviews, on-location travel segments, on-set segments taped in front of live audiences (like last year's Valentine's Day dating game show) and experiential service pieces (such as her Katie Couric-style televised implantation of a contraceptive device). You can't, however, catch the show on your local network unless you live in Sierra Leone.

Remoe, a political science major and Sierra Leone native, initially fled her homeland with her family in 1994, during its civil war, and returned to the country in 2007 deter-

mined to help rebuild it. She left a promising job at the HIV/AIDS Institute at the New York State Department of Health for the challenge of returning to a war-ravaged nation and uncertain employment. "What I was doing in the States was great," she says. "But I felt like whatever I was doing there was not as significant as what I would come back to do in Sierra Leone."

The Vickie Remoe Show grew out of a blog Remoe started while at Haverford. She created her site (switsalone.blogspot.com) as a way to share pictures from a 2005 Center for Peace and Global Citizenship-sponsored trip to Sierra Leone, but it eventually turned into a hub

of conversation for Sierra Leoneans living abroad. Since so few people in Sierra Leone have access to the Internet, though, Remoe turned her attention to television as a way to communicate. "If there was one thing I took away from my American experience it's the power of television," she says. "Even though I wasn't at the March on Washington, I've watched it on television so many times that whenever someone talks of the 'I Have a Dream' speech, I can see that image in my mind. The images of American history are in my head because of television."

Remoe credits Haverford with more than just sponsoring her first return trip to Sierra

Leone. The school's honor code is a constant source of inspiration to her. "When you go to a school like Haverford and you have un-proctored exams, it conditions you to always want to do the right thing, even when nobody is watching," she says. "That's helped me a lot in Sierra Leone, because there have been many times when I feel like, with the show and with my day-to-day life, if I took the shortcut, I'd get there, but I would have compromised who I am as a person."

In its two-year run, *The Vickie Remoe Show* has grown tremendously. Though Remoe still does much of the grunt work herself, juggling everything from on-air hosting duties to pounding the pavement to sell sponsorship, she now has a two-person support staff to help with editing and camerawork. She learned TV production skills on the fly. (In early episodes, she says, "somebody would be speaking and only their hands would be in the shot.") Now Remoe even gets recognized as a local celebrity. "I can't go anywhere without being stopped in the street," she says.

As if she wasn't busy enough, Remoe is also working on applications for graduate school. She wants to study journalism so she can hone her storytelling skills and teach the international community about Sierra Leone, beyond its images of blood diamonds and child soldiers. "I want to give a 360-degree perspective of what it means to be an African person," says Remoe.

—Rebecca Raber

FYI

THE COOP, the College's café in the Whitehead Campus Center, has a new lounge area thanks to a renovation project completed in September. The new room features a gas fireplace, countertops with high stools, a variety of comfortable seating and 15 electrical outlets for laptop users.

Lieutenant Colleen Farrell '08 at Camp Delaram in Afghanistan



A Marine's Mission

According to Marine Corps rules, Lieutenant **Colleen Farrell '08** can't join the infantry and, as a female, is barred from frontline combat. But since Farrell deployed to Forward Operating Base Delaram in southern Afghanistan in September, she has been joining daily patrols in volatile Helmand Province.

Farrell is there working with the Marine Corps' new Female Engagement Teams (FET), made up of female soldiers whose job it is to connect with Afghan women, find out their needs, try to improve their circumstances, and, perhaps, collect intelligence that could save lives. The initiative, which launched last April, is part of an effort to address the cultural restrictions that bar most rural Afghan women from speaking to, or even being seen by, males they are not related to.

"Working on the ground with the infantry unit is something few female Marines get to do," says Farrell, who volunteered for the assignment. "Getting to go out on patrol and engage with the local community is a rare opportunity, and when the chance came up, I jumped at it."

Before deploying to Afghanistan, Farrell had been stationed at Camp Pendleton, in California, where she worked as an air support control officer. In order to join the Female Engagement Team, she had to undergo a special training program, which included a Pashtu language class, a combat life-saving course and weapons training.

At FOB Delaram, Farrell commands a platoon of 12 female Marines who go out in groups of four. "We also have [Afghan] female linguists stationed with each team," she says. "Many of them are

American-born or had gone to America in the 1970s or '80s, and they are extremely helpful."

"Because the women rarely leave the family compounds, we go through the men," Farrell says. "We'll knock on the door and ask the men if we can speak to their women. First, they want to make sure we're women, so we show them our hair."

Farrell and her teams have been able to do medical outreach, she says, and conduct training in basic hygiene and health-care practices. "We are trying to establish a women's vocational center where women can learn how to sew and make some income for their families. In several communities, we are trying to establish girls' schools."

For Farrell, whose tour is up in April, life on base means living and working in tents. "But we have a chow hall, wireless Internet and showers with hot water," she says. "It's not bad at all."

For troops operating off the base, or what's called "outside the wire," constant vigilance is a necessity. Regulation gear includes Kevlar vests and goggles and fireproof gloves. Improvised explosive devices (IEDs) are a constant danger on the roads and in the villages. In one incident, Farrell and her team found themselves guarding an IED site. "The local police had found an IED and we just happened to be traveling by, so we called it in," she says. "We didn't want anyone coming by and setting it off accidentally, so we waited in our vehicles for someone to come and control-detonate it."

So how did a Haverford classics major become a Marine? "I was always interested in the military," says

Farrell, whose sister is also a Marine. "I liked the discipline and I wanted to serve my country. I applied the summer of my junior year, so all of my senior year I was kind of preparing, and right after I graduated I went to officer candidate training."

So far, she has no regrets. "I am only a couple of years into my military career and I am already commanding other Marines," Farrell says. "That teaches you a lot about leadership and about yourself."

Making Farrell's career path somewhat unusual is that she is a Quaker. "My family is Quaker and I went to Quaker schools since I was four years old," says Farrell, a Mullica Hill, N.J., native who kept up her ties to her local Meeting while a Haverford student. "My



Farrell with a young boy during a medical outreach mission in Helmand Province.

Meeting has been extremely supportive of my decision," she says, "and my parents are proud of my sister and me."

Farrell sees no conflict between Quakerism, with its emphasis on peace, and her decision to become a Marine. "I think being a Quaker is about finding your own path to God," she says. "It's about finding your own moral compass, and this is where I found myself going." —Eils Lotozo



The opening of a photo exhibition organized by Robin Riskin '12 that juxtaposed photographs from Ghana with photos taken by Haverford and Bryn Mawr students.

Ghana. Haverford. Home.

During a summer spent in Ghana, in an internship sponsored by the Center for Peace and Global Citizenship, Robin Riskin '12 worked with an organization called The Junior Art Club (JAC). Riskin found the work of the group, which runs programs for teens, deeply inspiring. "Even if they are not going to grow up to be an artist, the students get to learn all kinds of skills and explore their creativity," says Riskin, who last semester devised a way to aid the JAC, which is based in Accra, and forge a Haverford connection at the same time.

With the help of funding from the John B. Hurford '60 Humanities Center and the CPGC, Riskin organized a Dec. 2 symposium, "Intersecting Zones: The Art World in

Ghana," along with a photo exhibition titled "My school. My neighborhood. My home. My life." On view in The Drop Shot Space (one of the repurposed racquetball courts in the basement of the old Ryan Gym), the exhibition featured photographs by children from the Junior Art Club and established artists in Ghana, juxtaposed with photos taken by Haverford and Bryn Mawr students. The photos (printed by The Camera Shop in Bryn Mawr, which signed on as a local sponsor) were offered for sale to the public, with the aim of raising money to support the JAC.

Riskin credits Kelvin Asare-Williams, JAC founder and president, and Haverford Assistant Professor of Anthropology Jesse Weaver Shipley with helping her organ-

ize the ambitious project, which included a parallel exhibition at the DuBois Centre in Ghana, and a panel discussion at the exhibition opening. Along with Riskin, the panel featured Shipley, whose research focuses on Ghana and its popular culture, and Ghanaian/Nigerian filmmaker Amina Abdallah. Philadelphia restaurant Aku's Kitchen provided Ghanaian food for the opening event.

The exhibition featured some of Ghana's best known contemporary artists, including Wiz Kudowor, Larry Otoo and George Hughes, whom Riskin met at a symposium at Haverford last year and who helped her connect with some of the other artists in the show. "So often in museums," says Riskin, "African art will be separated and exoticized. It's bead-

work and carvings. This exhibition showed images of daily life in Ghana through Ghanaians' eyes and put them on the same level as American images."

Riskin was disappointed that a "Haverford to Accra" video chat that had been planned as a public event had to be cancelled due to electrical outages in Ghana. But she was pleased with show's success as a fundraiser. Sales of the photos raised more than \$750 to help create a permanent JAC center in Ada, a village near Accra where Riskin worked during her CPGC summer internship. "The kids were so excited," says Riskin, who eventually got to do her own video chat with the JAC students. "They couldn't believe their photos sold for as much as \$30 or \$60."

"Intersecting Zones," says Riskin, who is spending the Spring semester abroad in Germany where she is doing an independent research project on West African artists in Berlin, could not have happened without the enthusiastic participation of the 14 Haverford and Bryn Mawr students who contributed their photos. "They signed up barely knowing what it was about," she says. "They came to information sessions. They helped set up the show and assisted at the event. And they sent me the most amazing photos. It was powerful, I think, how we had the photos of Ghanaian students and Haverford and Bryn Mawr students displayed in the gallery alongside each other, each group representing home in their own way."

—Eils Lotozo

STATE OF THE COLLEGE FINANCE



main lines

Despite the sobering financial realities imposed by worldwide economic conditions, Haverford sustained its nationally recognized academic program during the 2009-10 fiscal year and began taking vigorous steps toward an even brighter future. Immediate, decisive action by the Board of Managers to balance expenditures with available revenues led to yet another operating surplus in 2009-10. The commitment to eliminating loans from student financial-aid packages was maintained, the Admissions Office recruited another outstanding first-year class, and enrollment reached an all-time high. Endowment growth resumed its upward path, and the College is in a very strong liquidity position—i.e., we have ample cash reserves. In its October 25, 2010, AA credit rating of the College, Standard & Poor's declared its expectation that Haverford "will continue to demonstrate impressive demand, generate balanced operations while keeping its endowment draw at an acceptable level, and improve its financial resources."



G. Richard Wynn

Looking back at 2009-10

■ Operations

Operating revenues were \$76.6 million in 2009-10, exceeding operating expenditures for the 34th consecutive year. On-campus enrollment of 1,175 students, compared to the budgeted figure of 1,130, generated excess revenues that were assigned to a number of key purposes: a special 1% contribution to employee retirement accounts; instructional start-up, technology, and campaign-expenditure reserves; and various capital projects, such as renovating part of Stokes Hall for faculty offices, and Dining Center and audio-visual upgrades.

■ Physical Facilities

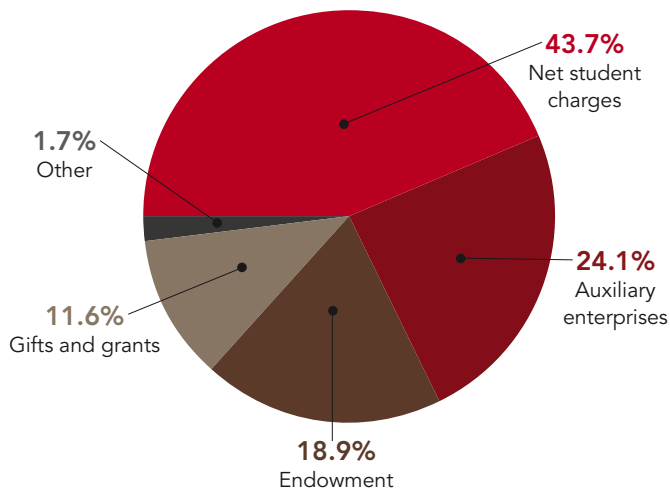
Construction of two new dormitories is already under way across from the Whitehead Campus Center. Designed by the award-winning architectural firm Tod Williams Billie Tsien, each will house 80 students when completed in the summer of 2012. In turn, space in existing dormitories currently used for housing will be converted to expanded social areas. A program of comprehensive renovations of existing dormitories, including the Haverford College Apartments, also is under way.

■ Investments

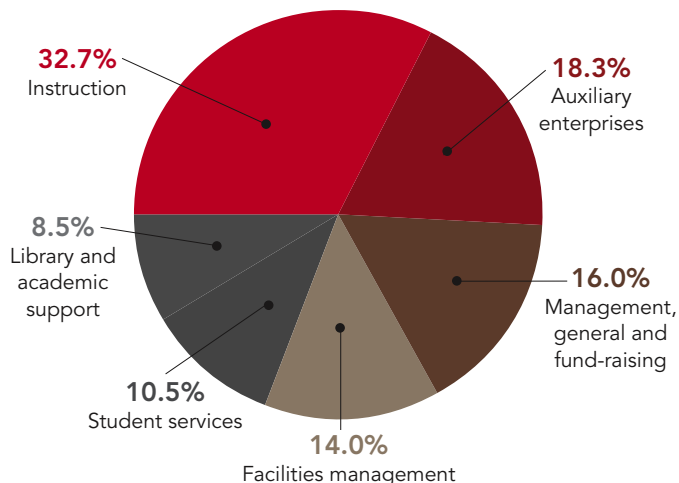
The value of the College's endowment continued its recovery from the 2008-09 downturn in security markets, rising to \$355.5 million on June 30, 2010, with additional growth in market value to \$382.1 million as of December 31, 2010. Thanks to a portfolio of investments diversified across asset classes, robust performance in the 10 years preceding and following 2008-09 led to 10-year returns of 2.6% for the Haverford endowment compared to a 10-year decline of 1.6% in the S&P 500 Index.

—G. Richard Wynn, Vice President for Finance and Administration and Treasurer

2009-10 SOURCES OF OPERATING REVENUES



2009-10 OPERATING EXPENSES BY USE



faculty profile



Alexander Norquist in his lab with some of the students on his research team.

“At Haverford, teaching is integral to everything that we do.”

Associate Professor of Chemistry Alexander Norquist helped develop a new introductory chemistry curriculum and has published 16 research papers with 15 different students as co-authors. In October, his singular talents as a teacher-scholar were recognized with a major national award. **By Samantha Drake**

Alexander Norquist’s love of science is obvious the minute he starts talking about his research work with students, and the thrill of discovery. But the associate professor of chemistry stops his rapid-fire delivery instantly when he sees student Matt Smith ’13 hovering outside his office with a question about an experiment.

In response to Smith’s query, Norquist

switches to mentor mode. “I don’t know. What do you think?” he asks. The two go back and forth about the impact of time on certain reactions before they come to an agreement. “Awesome,” Smith says as he heads back to the lab.

The exchange hints at the mix of easy camaraderie and no-nonsense expectations that Norquist brings to his teaching and research relationships with students.

Though he is on sabbatical this year,

focusing on research, Norquist continues to teach informally as he and his students work together in his lab. “At Haverford, teaching is integral to everything that we do,” he notes. When he’s asked which he would pick if he had to focus on just one—research or teaching—Norquist pauses before responding. “I’m glad I don’t have to choose,” he says.

Norquist’s work recently received a boost from the Camille & Henry Dreyfus

Foundation, which honored his teaching and research accomplishments with a 2010 Henry Dreyfus Teacher-Scholar Award. The award, given to six recipients last year, provides a \$60,000 unrestricted research grant to faculty members at primarily undergraduate institutions around the country. The research to be funded by the award will have an impact on his teaching by enabling him to bring the techniques he uses into the classroom, Norquist says. He plans to spend the money mainly on summer research stipends for students, consumable materials and some equipment.

Norquist, who grew up near Minneapolis, says he can't remember a time when he wasn't interested in science. He earned a B.A. from Gustavus Adolphus College and M.S. and Ph.D. degrees from Northwestern University, then completed postdoctorate work at Oxford University. He lives in Bryn Mawr with his wife, Josephine, a statistician, son, Luca, 5, and daughter, Sofia, 2.

A "solid-state chemist," Norquist says his interests lie in creating new solids that exhibit interesting and useful physical properties. Specifically, his work involves materials with a series of related properties: piezoelectricity, which refers to the ability of some materials to generate an electrical potential in response to being squeezed or to physically expand or shrink when placed in the presence of an electrical potential; ferroelectricity, which is a reversible polarization caused by an external electric field; and second harmonic generation, which refers to the transformation of the color of light.

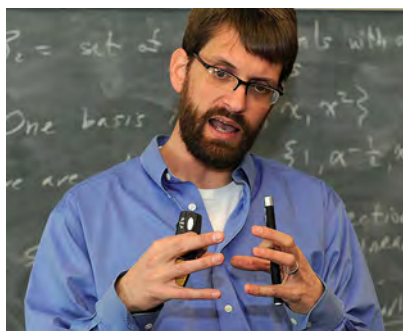
Norquist is highly adept at developing novel approaches to both teaching and research, and at integrating the two areas to benefit students as well as the field of chemistry. "His ideas have led to a new introductory chemistry curriculum that we launched this year with the class of 2014," says Terry Newirth, professor and chair of Haverford's chemistry department. At the same time, "Norquist's scholarship has been outstanding," she says. Norquist's work has been continuously funded by competitive grants, and his research has led to 16 publications in peer-reviewed journals with 15 different undergraduates as co-authors, she says. "It's

most important that students are active learners," says Norquist. "The most important question we ask in a lab is 'Why?'"

He likes to emphasize that students are working on original experiments, and he focuses on the discovery aspect of research. "What we do is make compounds that no one has ever made before," he explains.

Norquist teaches both first-year and advanced students and works with all levels of students on research projects. "Each person has their own small research area, but the areas are related," he says.

Samuel Blau '12 published a paper with Norquist in 2009. Blau and two other students, Sarah Choyke '10 and Abigail Larner '11, were listed as co-authors with Norquist of a paper pub-



lished in the journal *Inorganic Chemistry*. "Alex pushes me to work hard and want to know the answer," says Blau. "He doesn't mess around—there's no fluff."

"I think he gives us a lot of guidance in our projects, but at the same time he gives us autonomy," says Elizabeth Kaufman '11. She recently published an article with Norquist in the journal *Crystal Growth and Design*.

"Alex never gives false praise, so you always know how you're doing," Kaufman notes. But being on Norquist's close-knit research team is not all work and no play. Norquist devises contests and quizzes and awards prizes to keep students motivated. "He really tries to make lab fun for all of us," she says, adding, "You do better work if you're having fun."

"Alex has very high expectations for what his research should be," says Ethan Glor '11, who collaborated with Norquist on an article over the summer. "It's interesting work, and it's real research. It's experience that can't be beat in terms of what we can do beyond Haverford." 🐼

SYLLABUS

Evangelicalism, Feminism and Anti-Slavery in Harriet Beecher Stowe's *Uncle Tom's Cabin*

Religion 303, Seminar in Religion, Literature and Representation

Instructor: Tracey E. Hucks

Description: This course will examine Harriet Beecher Stowe's *Uncle Tom's Cabin* as a landmark text in the literatures of the Atlantic World. As a novel that was outsold only by the Christian Bible in the 19th century, we will explore the impact of what scholars have labeled the "Transatlantic Stowe" and the hemispheric and global impact of the 1852 novel, with specific emphasis on North America, England and the British West Indies. More broadly, we will address the themes of religion; evangelicalism and social reform; race and representation; gendered authority and domesticity.

Sample activities and assignments: The class will visit Quaker and Special Collections at Magill Library to view rare and original editions and holdings related to *Uncle Tom's Cabin* and attend a screening of the film *The Green Mile*. Students will write a 10-page paper, a 15-page final research paper, and prepare a presentation for a public conference, "Religion, Race, and Gender: A Student Conference on Harriet Beecher Stowe's *Uncle Tom's Cabin*."

Sample readings and resources: *Uncle Tom's Cabin*, Harriet Beecher Stowe; *The Slave Son*, Fanny Noy Wilkins; "Messianic Masculinity: Killing Black Male Bodies in *Uncle Tom's Cabin* and *The Green Mile*," Stacy C. Boyd; "Fathering and Blackface in *Uncle Tom's Cabin*," Christina Zwarg; "Uncle Tom's Cabin: Alternative Ending," Amiri Baraka; "Everybody's Protest Novel," James Baldwin; "Uncle Tom's Cabin and American Culture: A Multi-Media Archive" (University of Virginia).

Biomed's Undergraduate Start

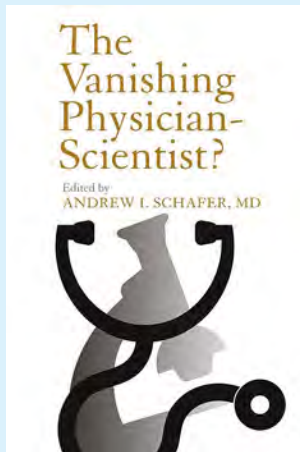
Superlab. Even the name inspires awe. And in a recently published essay, three Haverford professors, including President Stephen G. Emerson '74, argue that this one-of-a-kind laboratory course and the curriculum that supports it are key not only for the College's success but for the future of the American biomedical research field.

For a new book, *The Vanishing Physician Scientist?*, President Emerson teamed up with Professors of Biology Jenni Punt and Philip Meneely to author a chapter titled "Engaging Undergraduate Students in Research: Sustaining Our Nation's Pipeline of Future Biomedical Investigators."

With mounting undergraduate and medical-school debts, insecurity about the availability of research grants, and nonresearch career options beckoning, physicians may be less drawn to research than they were in earlier decades. The book, edited by Andrew I. Schafer of Weill Cornell Medical College and New York-Presbyterian Hospital, is concerned with the negative effects this trend could have on the field, and presents expert opinions on how to stem the flow of talent away from the lab.

Some chapters suggest ways to coax medical students and those who already have M.D.s toward careers in research. But the Haverford faculty members propose a different approach. "One of our main points is that one cannot simply focus on medical education to address concerns about the training of physician-scientists," says Punt. "You have to inspire and challenge early in the development of young scientists."

Punt says the Haverford trio focused on the College's biology



curriculum and its four-quarter Superlab course to describe a model that engages young researchers in a manner "truly unique among small (and large) colleges." In Superlab, students tackle cutting-edge questions with their own experiments and see firsthand how they can contribute to the field.

"It is not the individual research skills that matter—for example, how to use a particular piece of equipment or how to do a particular research protocol—because those change constantly," says Meneely. Haverford's science curriculum reinforces more-enduring skills, like critical thinking and independent problem solving.

President Emerson recalls his own chemistry Superlab as a formative experience. "My lab partners and I synthesized, crystallized and structurally characterized a molybdenum-based organic molecule that had never been previously studied," he says.

Translation for humanities majors: "It was way cool."

Haverford has long been a powerhouse of physician-scientist training. Per capita, the College is tied with Harvard and Stanford for the number of M.D.-Ph.D. and D.V.M.-Ph.D. students it trains—the highest ratio in the country. Emerson, himself a product of this pipeline, said that's why Haverford was an obvious choice to highlight in the essay. "This hands-on training is important for the future of our society," he says. "We at Haverford are as inspired by participating in these laboratories as much as we hope are our students. We're successful at it, and of course, we're most familiar with what we do and why."

—Mara Miller '10

Learn more about the book: www.cornellpress.cornell.edu

news + notes

Two Haverford anthropologists worked on community-history videos that had their public-television premiere on WHYY TV12 in November. The videos were part of the Precious Places Project developed by Philadelphia's Scribe Video Center in 2005 and now coordinated by Haverford alumnus Corey Chao '08. For the most recent Precious Places series, Chao recruited **Professors of Anthropology Maris Gillette** and **Laurie Hart**, who acted as facilitators, helping with research, scriptwriting and production.

Gillette, who had previously worked on a Precious Places video in 2009,

teamed with community members to document the history of the Sydney King School of Dance, one of a number of black dance schools founded in Philadelphia starting in the 1940s. Hart worked with members of the Passtown Baptist Church in Coatesville, Pa., on a video that celebrates the 100th anniversary of the founding of the church and its central role in an African-American neighborhood called Hayti during the era of segregation and the years since.

"I learned so much about the social history and struggles of this community that I can bring back to what I teach and



Anthropologist Laurie Hart (right, in baseball cap and headphones) on a shoot for a community history video she helped facilitate.

research," says Hart, who studies social and ethno-political segregation. "Working with this group taught me a lot about the process of segregation in America and the fortitude of communities like Hayti."

Two Haverford composers had works commissioned by the Philadelphia Chamber Music Society, which featured them in a concert in December.

Associate Professor of Music Ingrid Arauco's composition *Vistas* was performed by Philadelphia Orchestra principal flutist Jeffrey Khaner and renowned pianist Charles Abramovic. Abramovic also played a solo piano piece, *Philadelphia Diaries*, composed by **Ruth Marshall Magill Professor of Music Curt Cacioppo**.

Cacioppo, a prolific composer who performed a concert of original works at the American Academy in Rome in October, says *Philadelphia Diaries* evokes five area sites. In Philadelphia, along with the Penn Treaty Elm, Boathouse Row and Old Swedes Church, the composition describes the massive Masonic Temple. Another section of the piece, a march inspired by Haverford's own Strawbridge Observatory, had an earlier life. It was composed by Cacioppo for **Emeritus Professor of Astronomy Bruce Partridge** and played at a party in Founders Hall on the occasion of Partridge's retirement from teaching.

For *Vistas*, Arauco found inspiration largely in visual art, in such works as Bauhaus artist Josef Albers' piece *Park* and Claude Monet's tranquil spring scene *Landscape: The Parc Monceau*. Also evoked is Kawase Hasui's 1931 woodblock print *Snow at Shiba Park*, which depicts falling snowflakes. "I was intrigued by the combination of energy and tranquility in Hasui's work and tried to capture something of this special state in my first movement," says Arauco, whose works have been performed by the Atlanta Symphony, the Colorado Quartet and Network for New Music.

A series of short videos featuring **Associate Professor of Physics Stephon Alexander '93** debuted in November on the *Nova* web site "Secret Life of Scientists and Engineers." The web video series and site, created by the makers of the PBS science show *Nova*, is aimed at students and teachers and spotlights researchers talking about their work and their lives beyond science. Alex-

ander's secret? He's a jazz saxophonist. In the engaging videos, the theoretical physicist gives a 30-second science lesson, talks about the "real-life superhero" who helped set him on his life course, plays a jazz improvisation, and describes how he thinks about music (he calls it "the physics of emotion"). He also offers his pick of the top five albums of all time. In the number-one slot: John Coltrane's *A Love Supreme*. 🐦

3 Questions

Associate Professor of Biology Iruka N. Okeke takes aim at a serious healthcare issue with global ramifications in her new book *Divining Without Seeds: The Case for Strengthening Laboratory Medicine in Africa* (Cornell University Press). In the book, whose title is a reference to traditional Yoruba medicine, Okeke offers compelling case studies and weaves in her own experience as a young pharmacist in a hospital in Lagos to examine "diagnostic insufficiency." The problem: While infectious disease is the most common cause of illness and death in Africa, few patients are tested and properly diagnosed. Improper diagnosis leads to improper treatment, prolonged infections, larger outbreaks and the growth of drug resistant strains of these diseases. Okeke's book shows how this situation can and must change.



like to appreciate that there can be more applications for what they do in healthcare, as well as health policy makers who I want to understand some of the things we need to improve healthcare. Policy

makers can get the impression that improving healthcare in Africa requires some kind of scientific innovation that would be technical and expensive, whereas there are lots of cheap tests that can be used to improve health.

Can you give us an example?

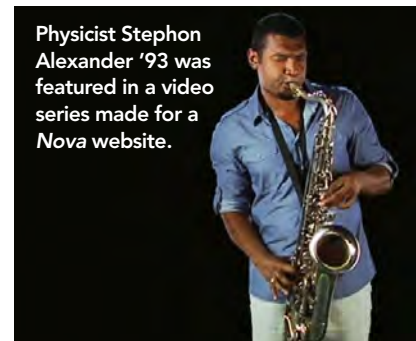
IO: One is malaria. There are quite a few studies coming out of Africa demonstrating that the protocol has been that if a patient has a headache and fever you assume it's malaria. But if you test patients you find out a large proportion don't have malaria. In some cases, depending on the location in Africa, it's more than half. Someone with a headache and fever could have typhoid, or the flu, or several other infectious diseases. Untreated, all of these illnesses can eventually kill the patient. Well, we can diagnose malaria now with a rapid diagnostic test that is just like a pregnancy test. The solution in Africa is a mixture of bringing new resources as well changing the mindset of African health professionals and policy makers as well. There have been a lot of donors paying attention to supplying medicines to Africa, but if they would supply diagnostics with the medicines they would be better used and it would be more cost effective.

What inspired you to write this book?

Iruka Okeke: As a scientist, I've been studying drug resistance and infectious diseases in Nigeria and working closely with people who work in clinics and hospitals. What I was seeing is that the tools that we were using for our research are so simple, if they were applied to medical patients the patients would get a much better quality of care.

You make a strong case for change in the book. What is the audience you are aiming at?

IO: It ranges from scientists, who I would



Physicist Stephon Alexander '93 was featured in a video series made for a *Nova* website.

ford games



Mary Hobbs '13 makes a field hockey play.

Something About Mary

MacIntosh Award winner is a triple threat. **By Samantha Drake**

Dressed in Haverford College sweats, her dark hair tightly pulled back, sophomore Mary Hobbs '13 exits the Coop with lunch to go and nothing more ambitious planned than a possible nap before basketball practice. It's a rare quiet afternoon for Hobbs, who has plenty on her plate most days.

Both a field hockey and a basketball player, the winner of Haverford's 2010 MacIntosh Award is used to being busy. Very busy. "When I find myself with too much free time, I get too lazy," she says. "There's a way to do everything you want to do if you balance it correctly."

Hobbs is a prime example of the kind of Haverford scholar-athlete the MacIntosh Award is meant to honor. Named for Class of 1921 graduate Archibald MacIntosh, who served as both football and track & field captain in his senior year, the award has been presented to the top scholar-athlete in the freshman class by the Beta Rho Sigma alumni society since 1964.

Hobbs talks about the award in her typically modest fashion. "I was very surprised," she says. "It's a great honor to receive. It definitely makes me want to work harder to live up to it."

Haverford turns out more scholar-

athletes than any other school in the Centennial Conference. This year, 59 fall-sport athletes qualified for the Centennial academic honor roll with a cumulative GPA of 3.40 or higher. More than 40 percent of Haverford's students are on one of its 23 varsity teams.

"Haverford provides great opportunities for both scholars and athletes," Hobbs says. "The professors and coaches are very accommodating." She is, in fact, a triple threat because, in addition to being a star athlete and scholar, she is an accomplished singer (who even auditioned for the hit television show *Glee* on a whim).

Basketball is actually a new sport for Hobbs this year; field hockey is where she really shines. It's no coincidence that the women's field hockey team advanced to the Centennial Conference tournament for the first time in program history when Hobbs was a freshman. In the fall, Hobbs' sophomore year as a player, the team notched a record 14 wins, which advanced the team to the conference championship game, another first for the program.

In January, Hobbs was named an Academic All-Star by the Philadelphia Area Sports Information Directors Association, in recognition of her astonishing sophomore season, which featured a league leading 14 assists as well as 19 goals, which tied for fourth-most in the conference. Cool under pressure, during her freshman season Hobbs scored the game-winning goal in overtime against Delaware Valley College and another game winner with less than two minutes remaining against McDaniel to clinch the Fords' initial postseason tournament berth.

Hobbs started playing field hockey in seventh grade and continued through high school. Haverford's former head field hockey coach, Colleen Fink, recruited her before departing for the University of Pennsylvania, and current coach Jacqueline Cox recognized Hobbs' talent immediately.



Cox recalls the first time she saw Hobbs play at a preseason camp. "I thought, 'Wow, thank God I have her on the team.'" Even though Hobbs quickly established herself as a leading force on the team's offense, she's her own harshest critic, Cox notes.

"Mary doesn't think she's as good as she is. She's very humble," says Cox, who nominated Hobbs for the MacIntosh Award.

"I just try to work as hard as I can on the field and in practice," Hobbs says. "The team is really the motivation."

Hobbs grew up in Wilmington, Del., with her parents, Anne and George '79, and her sister, Natalie, 11, and brother, David, 15. As with most freshmen, college

was a big adjustment for her. "It was nice to have field hockey to help meet people," she says. "It's incredible how close the team is. We're just best friends."

Something not everyone may know about Hobbs is that this scholar-athlete has a serious set of pipes.

She says she began dabbling in local theater at a young age and played the title role in the musical *Annie* at age 11. These days, she is a member of Musicool, a student-run theater group on campus. Field hockey fans also may have heard her singing the national anthem before a game.

Of course, Hobbs downplays her singing ability with a self-deprecating laugh. But when she decided to submit an audition video to a website for *Glee*, she made a bold choice that matched her big voice. Her rendition of "Don't Rain on My Parade"—sung by Barbra Streisand in *Funny Girl* and by Lea Michele in an episode of *Glee*—proves Hobbs can sing, even if she didn't make the cut.

Hobbs says she had hoped to keep the whole thing quiet, but once the news of her video hit Facebook, everyone she knew seemed to find out about it.

"Mary is a great person, and she exemplifies what we mean at Haverford by 'the whole student,'" says Wendy Smith '87, Haverford's director of athletics. "She's a great ambassador." 🐿️

athletics news

The **MEN'S CROSS COUNTRY** team captured the College's first NCAA Division III championship, bringing home the 2010 title from the national meet hosted by Wartburg College in Waverly, Iowa. The Fords were led by individual champion Anders Hulleberg '11, who followed up his Centennial Conference and NCAA regional titles with the national crown. Hulleberg and four others—Eric Arnold '12, Lucas Fuentes '11, Jordan Schilit '13 and Chris Southwick '11—earned All-America hon-

ors for their performances in the championship race. To make the day even better, Haverford graduate Andrew Lanham '10, a four-year member and former captain of the cross country team, was named a Rhodes Scholar [see story on p. 4] at the same time his former teammates were winning the national championship. Head coach Tom Donnelly swept conference, regional and national honors as coach of the year, and Hulleberg was named runner of the year in the same three categories.

■
A trio of Haverford teams finished the fall sports season in Centennial Conference tournaments. **FIELD HOCKEY** earned just its second trip into the tournament and played its way to the championship game—a first for the program—where the Fords fell to eventual national semifinalist Ursinus College. **WOMEN'S SOCCER** lost a heartbreaking semifinal contest in a shoot-out to conference champion and NCAA participant Johns Hopkins University. **VOLLEYBALL**

finished unbeaten in regular-season conference action and qualified for its ninth consecutive Centennial tournament before falling in the semifinals to Swarthmore College. Kelsey Cantwell '11 was the third consecutive Ford to capture the league's player-of-the-year award.

■
FIELD HOCKEY's successes weren't limited to team results, as Alex Waleko '11 became just the second player in program history to be voted to an All-America team and the first player to be voted the Centennial's field hockey player of the year. Waleko earned second-team national honors and was a first-team all-region selection along with teammate Roxanne Jaffe '12.

■
 Fifty-nine Haverford fall athletes were named to the Centennial Conference Academic Honor Roll. The **MEN'S CROSS COUNTRY** program posted the highest number of honorees, with 22 earning recognition, including all-America runners Eric Arnold, Anders Hulleberg and Chris Southwick.

■
 Six Fords were voted onto the *Philadelphia Inquirer* Fall Academic All-Area Teams by the Philadelphia Area Sports Information Directors Association (Philly-SIDA). Hulleberg was the performer of the year in **MEN'S CROSS COUNTRY** and was joined on the team by Joseph Carpenter '11. **FIELD HOCKEY** all-America team honoree Alex Waleko earned all-area honors, along with Mary Hobbs. Alejandro Rettig y Martinez '12 was chosen in **MEN'S SOCCER** and Kate Comey '12 was voted onto the team in **VOLLEYBALL**.

■
 When they aren't on their respective fields, tracks and courts, Haverford's student-athletes continue to support the College's rich tradition of volunteer community service. Nearly 200 of them volunteered their time and energy at the Special Olympics hosted by Villanova University in November, and every varsity team donated food and money toward the athletic department's annual Thanksgiving Food Drive, which benefited the Community Action Agency

of Delaware County (CAADC). Each varsity team has also conducted its own community service project. One of them, Hoops From the Heart, a men's and women's **BASKETBALL** clinic, raised nearly \$3,000 for the CAADC. The **BASEBALL** team's annual holiday toy drive benefited Operation Santa Claus through the Archdiocese of Philadelphia. Street Outreach, an Eighth Dimension program that provides food and assistance for the homeless in Philadelphia, receives a great deal of support from the members of the men's and women's **TRACK** and **CROSS COUNTRY** teams.

■
 The **MEN'S SOCCER** team played a pair of games during fall break in Boston, where program alumnus Rob Cosinuke '83 hosted a get-together for the team and other alums in the New England area. "Many thanks go out to Rob for hosting a wonderful gathering of Haverford College soccer alumni," said head coach Bill Brady. "The evening was a huge success as our student-athletes shared stories with the various generations of alumni. Our student-athletes were offered advice on internships, job hunting and life in general. In the end, the most important thing that our young men took away from [the event] was that Haverford is indeed a special place and lifelong experience."



The men's soccer team at an alumni gathering in Boston hosted by Rob Cosinuke '83.

■
 The annual Hall of Achievement ceremony and dinner took place Oct. 2, with four honorees, including a father-daughter tandem, inducted into the Hall. Honored at the event were Harold Evans Taylor '61 (soccer, basketball), Taylor's daughter Amy Taylor Brooks '92 (volleyball, basketball, lacrosse), Rich Schwab '79 (soccer, lacrosse) and Chaon Garland '91 (baseball). **To submit nominations for the 2011 Hall of Achievement, go to haverford.edu/athletics/alumni/nomination.php. The deadline for submissions is June 1, 2011.**

Get more athletics news at haverford.edu/athletics.



At the Hall of Achievement ceremony in October: (left to right) Director of Athletics Wendy Smith '87, Suzanne Taylor (widow of honoree Hal Taylor '61), Chaon Garland '91, Rich Schwab '79, President Stephen Emerson '74 and Amy Taylor Brooks '92.

mixed media

BOOKS

Q&A: Ron Christie '91



Iain Haley Pollock '00 recently spoke with Ron Christie '91 about his new book, **Acting White: The Curious History of a Racial Slur** (Macmillan, 2010). In the book, Christie traces the term from Uncle Tom's Cabin, to the civil rights era, to Bill Cosby's controversial 2004 NAACP speech. Christie also writes about his own experience of being challenged by black students for "acting white" and being called a race traitor for his Republican affiliation. A former special assistant to President George W. Bush, Christie is a political consultant and teaches political science and strategy at George Washington University and at Haverford.

Iain Haley Pollock: What moved you to write this book at this particular historical moment?

Ron Christie: I was quite surprised, when I watched then-Senator Obama seek the presidency, that there were certain political figures that accused him of either not being black enough or acting as if he were white. Given my own experience with the slur, I decided that it would be an interesting idea to search throughout history to see if this was an isolated incident or something which has been uttered over the years.

IHP: How do you respond to the idea that the misguided barb "acting white" is evidence of the racist self-image that black Americans internalized during slavery and the Jim Crow era?

RC: One of the reasons I think Harriet Beecher Stowe was so revolutionary in writing *Uncle Tom's Cabin* is that many of the minor black characters had, in fact, internalized the racist self-image that whites had installed in their psyche: inferior, not equal to

whites, etc. The main black characters in the novel were different. They were intelligent, well-read, literate. This image of blacks had never appeared before in American literature to that point of the 19th century.

Unfortunately, I believe many blacks used the "acting white" slur during times of slavery as well as during the Jim Crow era, as they did not believe themselves to be the equal of whites—those blacks that tried to break the stereotype they were expected to follow were in turn labeled "acting white."

IHP: Do you think addressing the anti-intellectualism in broader American culture would help to eradicate the "acting white" insult in the black community?

RC: Not in the short term. I think that we need to come together as a community and as a country and have an honest look at why many African-Americans lag behind their fellow citizens in regards to income, wealth, education and success. I believe
continued on page 23

Banker... Novelist

TAE KIM '92

A dead friend's request sends a young Korean-American man on an odyssey of discovery in *War With Pigeons* (aStoryTelling, 2010), the debut novel by Tae Kim '92. Told through the perspective of a handful of characters—each of whom has a distinct Korean American story—the novel explores love, loss and hope as its central themes.

"Love and loss are parts of every person's life," says Kim, a Haverford history major who was born in Inchon, South Korea, and immigrated to the United States in 1971. "They come in many different forms, whether it's a mother's love for a child and the grief she encounters upon his premature death, or the love shared between childhood friends that dissipates as their paths in life diverge, or the ill-fated affair between lovers that ends in tragedy. Buried within the pain of loss, it's difficult for people to imagine that there still exists hope—but hope will never end unless you allow it to."

Kim, who went on to law school after Haverford, has worked as a securitization attorney, and a ratings analyst for Moody's Investors Service,



and eventually became a banker with HSBC Bank USA in New York. "So what possessed you to write a book?" is the question I'm most often asked," says Kim.

Writing the novel was actually the fulfillment of a life-long dream—a dream that had gotten deferred as he married, had children, and focused on his career. In 2008, in the middle of the financial crisis, Kim found himself working 12-hour days, "trying to recover a fraction of the billions of dollars the bank had lost. I had three kids at home, ages 5, 3 and 1, an exhausted wife, and an exhausted mother-in-law. It was probably the

worst time to try and write a book, because there just was no time.”

But then he made what would turn out to be a crucial decision. “I had been driving to work, but I decided to start taking the bus instead,” says Kim, who lives in Bergen County, N.J., with his family. “It wasn’t a big change, but that 40 minutes in the morn-

ing and 40 minutes coming back at night gave me the time to write my book.” After his children had gone to sleep, he would type what he had written into his computer. “Sure enough, after a year and a half, I had my completed manuscript,” says Kim, who includes Ralph Ellison’s *Invisible Man* and William Faulkner’s *Go Down, Moses*

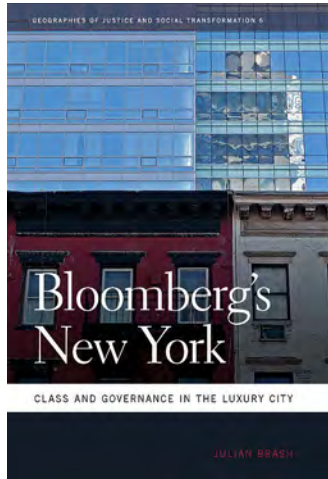
among his literary influences.

Kim says the literature classes he took at Haverford, which included a Shakespeare course taught by Professor Kim Benston, contributed “immeasurably” to his writing. He credits Haverford’s English department, and its commitment to both the traditional canons of English literature and also literary diversity

(Asian-American and African-American literature and gender studies), with giving him the perfect background to write *War With Pigeons*. “I’ve always had a love for literature,” he says. “My experience at Haverford allowed me to develop that love as well as develop the skills to be a thoughtful writer.”

—Eils Lotozo and Brenna McBride

MORE ALUMNI TITLES



Julian Brash '93: Bloomberg's New York: Class and Governance in the Luxury City (University of Georgia Press) Brash, an assistant professor of anthropology at Montclair State University, examines how New York Mayor Michael Bloomberg's CEO-like approach to governing the city has affected its urban development.

Pierre Clavel '57: Activists in City Hall: The Progressive Response to the Reagan Era in Boston and Chicago (Cornell University Press) Clavel, a professor of city and regional planning at Cornell, looks at the rise of community activists in city governments during the Reagan years, focusing on the mayoral terms of Boston's Raymond Flynn and Chicago's Harold Washington.

Dan D. Crawford '63: A Thirst for Souls: The Life of Evangelist Percy B. Crawford (1902–1960) (Susquehanna University Press) This biography of pioneering early fundamentalist preacher Percy Crawford, written by his son, a senior lecturer in philosophy and religious studies at the University of Nebraska-Lincoln, uses sources and materials previously unavailable to researchers.

Eric Doehne '84 and Clifford A. Price: **Stone Conservation: An Overview of Current Research** (Getty Publications) This is the second edition of the Getty Conservation Institute's guide to the scientific conservation of stone monuments, sculpture and archaeological sites.

Christopher M. Johnson, M.D. '74: How Your Child Heals: An Inside Look at Common Childhood Ailments (Rowman & Littlefield) Johnson, a former professor of pediatrics at Mayo Medical School, follows up his book *How to Talk to Your Child's Doctor* with this guide to childhood illnesses and injuries.

Walter E. Kaegi '59: Muslim Expansion and Byzantine Collapse in North Africa (Cambridge University Press) Kaegi, a professor of history at

the University of Chicago, explores the failures of the Byzantine Empire and the successes of the Muslim conquest as he undertakes to answer who “lost” Christian North Africa and how it transformed into Muslim territory.

Andrew Newberg, M.D. '88: Principles of Neurotheology (Ashgate) Considered a pioneer in the neuroscientific study of religious and spiritual experiences, Newberg offers an overview of the emerging field of neurotheology.

Bert Shaw '56: Pond Poems, Etcetera (Fifty-Fifty Publishers) This collection of gentle poems, filled with images of nature, is rich with details of both inner and outer life at the Hudson Valley, N.Y., home Shaw shares with his wife, who created the book's cover art. 🐦

VISUAL ARTS



Isa Leshko's "Dangling Legs," from her *Thrills & Chills* series, is now part of the College's photography collection.

Photographer **Isa Leshko '93** calls 2010 an "incredible year" for her work. Leshko had solo exhibitions of her *Thrills & Chills* series (moody images of amusement-park rides shot with a Holga toy camera) at the Griffin Museum

of Photography, in Winchester, Mass., and also at the Houston Arts Alliance Gallery, in a show produced by the Houston Center for Photography. Her photographs, including shots from her poignant *Elderly Animals* series, were included in group shows in Philadelphia,

Portland, Ore., San Francisco and New York, and she picked up a number of honors, including two Prix de la Photographie, Paris from the prestigious juried show in France. Leshko also got new gallery representation, signing on with San Francisco's Corden | Potts Gallery, which will exhibit her *Thrills & Chills* photos in June, her first solo show in a commercial gallery. In another career breakthrough, the Boston Public Library, Houston's Museum of Fine Arts and Haverford College's own Special Collections have purchased her work for their permanent collections.

Leshko was in her 30s when she first got hooked on photography. Burned out by a career as a project manager and software engineer for dotcom start-ups, she took an "intro to photography" class that changed her life. She shifted gears and took a job at a custom photo lab, where she got to use the darkroom in her off hours. Later, she worked in marketing at a fine-art photography gallery.

Leshko, who lives in Houston with her partner (and

college sweetheart) **Matt Kleiderman '91** and their three cats, says she often finds herself photographing subjects that connect in some way to her own fears. "Amusement-park rides terrify me," she says. "I am fascinated by what compels people to surrender themselves to these mechanical beasts. The experience combines elation with fear."

Confronting her fears about aging is part of the impetus for her *Elderly Animals* series, says Leshko, whose grandmother had dementia and whose mother has Alzheimer's disease. For *Elderly Animals*, she has photographed geriatric dogs, horses, chickens and sheep, many of them found at farm sanctuaries around the country.

But there's also something else that inspires her work. "The creative high I receive when I am working and know I've taken a good picture is also a very powerful motivator," she says. "It's incredibly addictive."

See more of Leshko's art on her website at isaleshko.com.

—Eils Lotozo

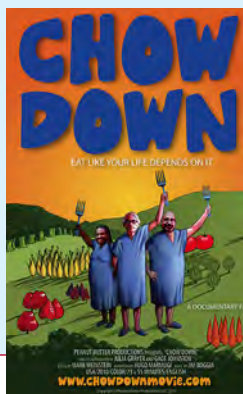
FILM

A new documentary by **Julia Grayer '04** looks at the power of dietary changes to reverse chronic illnesses such as heart disease and diabetes. *Chow Down* follows three people who are sick of being sick and decide to follow the plant-based diet championed by Dr. Caldwell Esselstyn of the Cleveland Clinic—the same regimen Bill Clinton has been sticking to since his own heart attack. Grayer, who shares writing, directing and producing credits on *Chow Down* with her filmmaking partner Gage Johnston, says she'd long wanted to make a film about health. "We started reading about people who had been on death's doorstep and recovered their health by changing what they ate," says Grayer, who lives in southern New Jersey. "That was a new idea."

The film, which was five years in the making, features interviews with some of the nation's top experts on the impact of diet on health, and investigates why U.S. doctors put more emphasis on pills and surgery than on getting their patients to cut back on the burgers and fries, and the cookies and soda. "*Chow Down* also has lots of animation," says Grayer. "Even



Julia Grayer '04



though this is a very serious topic, we wanted to make it as fun to watch as possible."

A psychology major at Haverford, Grayer has taken filmmaking classes in Philadelphia and New York, but she's mostly learned the craft by doing it. She made a short documentary (*Conversations With Flower*) and has worked for other filmmakers, including 9.14 Pictures, creators of the controversial documentary about the Barnes Foundation, *The Art of the Steal*.

Grayer says she and Johnston have been fortunate to secure a distribution deal with Virgil Films, also the distributor of *Super Size Me*, the hit documentary by Morgan Spurlock. *Chow Down*, which screened at the KOS International Health Film Festival in Greece, can be viewed on the video streaming site hulu.com, and DVDs of the film are available on Amazon.com, at virgilmovie.com, and in Whole Foods stores across the country.

So has *Chow Down* inspired any dietary changes in Grayer's life? "I try to eat more fruits and vegetables," she says, "and I feel guiltier when I don't."

—Eils Lotozo

For more information: chowdownmovie.com

MUSIC

Don Jamison '78 was commissioned by the Vermont Symphony Orchestra to write a piece for the company's Made in Vermont Music Festival, which toured the state for eight performances in the fall. The creation of his piece, "It Is Time," which takes its title from Rainer Maria Rilke's poem "Autumn Day," was inspired by the season in which it was scheduled to debut. Fall is his favorite time of year, Jamison says. "Not just because of the leaves, but because I feel like, 'Ah, summer's over, and the lazy mental space I get into is over, and I can get down to work.' And that's what happens in the piece. It has a wandering, free feeling in the beginning and a determined character at the end. And it ends with a big whoosh of wind." Jamison, who was a music major at Haverford and later received a doctor of musical arts degree from Columbia University, was pleased by the reception his piece received. "The musicians liked it, which I always care about, and the audiences responded really well," he says. "So it was a nice moment for me."



It's a rare band that can sustain a relationship over multiple decades, but in December of 2010, the Haverford-founded folk group Broadside Electric celebrated its 20th year together. Though it has undergone a few lineup changes over the years, the now-quintet, which began playing on campus in late 1990, has always featured the core trio of **Jim Speer '90, Tom Rhoads '90** and Helene Zisook (BMC '92). "I think the secret is—if there is a secret—that we really try to work together in a way where we don't press each other too much about the way we do things," says Rhoads. "And we realized pretty early on that the interpersonal dynamics that you have in a band are much more like a family than a circle of friends." Though Rhoads and his wife (Amy Ksir, the band's accordionist) are living in Colorado this year, which keeps the band members separated by over 1,700 miles, Broadside Electric still managed to play what has become its annual January concert down the street from the College at MilkBoy Coffee in Ardmore, and has plans for more shows in Maryland this summer. The last album Broadside Electric released was a 2001 live collection, but Rhoads says that they have amassed a whole album's worth of material in the ensuing years, and he hopes that, despite geographical separation and everyone's family obligations, they will get in the studio soon to lay some of it down. Says Rhoads: "It's still really fun to play together after all these years." 🐾

Q&A: Ron Christie '91

continued from page 20

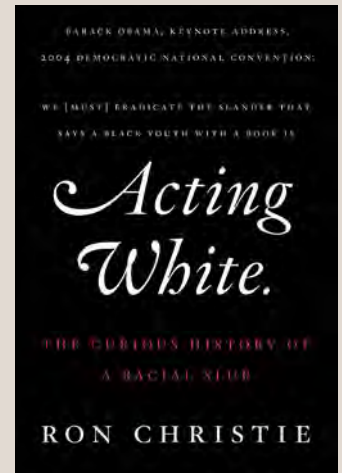
there has been a breakdown of the African-American family that inhibits many blacks from success. Studying hard, staying in school, staying out of jail and not having children out of wedlock isn't acting white, it is acting responsibly. It broke my heart when I tutored and my students would ask if I had been to prison, how many children I had, and whether I'd seen anyone killed before. The focus and priorities in many of our urban communities are out of kilter. I don't see the paradigm changing much until a cultural shift occurs that praises success and hard work.

IHP: You refer to Barack Obama as a transformational figure. Do you admire the president?

RC: President Obama first caught my attention with his 2004 speech at the Democratic National Convention. He was an intelligent, dynamic public speaker, who asked the country to consider his ideas rather than dwell on his race. In that speech, Obama also said: "[We must] eradicate the slander that says a black youth with a book is acting white." While I don't agree with his politics, I admire what he has accomplished—a black man elected to the highest office in the world on his intellect, leadership and vision.

IHP: How do you balance staying open to thoughtful critiques of your political views in the face of attacks and incivility?

RC: I recognized years ago, when I decided to offer my political commentary on television and radio, that I would have to be open to constructive criticism. What I didn't realize is the level of hatred and viciousness that exists if one is black, conservative and vocal. I don't let it faze me one bit. For all of the hate-filled messages I receive, I receive so many more from people of all races and walks of life thanking me for sharing



my opinions in a respectful way.

IHP: It seems safe to say that many of the people who make up the Haverford community hold left-of-center views.

What impact, if any, did this environment have on the development of your conservative political values?

RC: The aspect of Haverford that I admire most is that the community fosters vigorous yet respectful debate. I was conservative while at Haverford, and most of the students I interacted with understood that we didn't see eye to eye on politics but that we could get along together as people. That lesson has always stuck with me: Take your politics seriously but never take them or those who might disagree with you personally. That's why I think Haverford is the greatest place to learn and study, bar none. We graduate leaders from all walks of life who treat their fellow citizens with respect and civility.

Iain Haley Pollack '00 was awarded the 2010 Cave Canem Poetry Prize, which goes to exceptional first books by African-American poets. His book Spit Back a Boy will be published by The University of Georgia Press in the spring. Pollock teaches English at Chestnut Hill Academy in Philadelphia.



The Blue Flower, which features 18 original songs composed by Jim Bauer, has virtually no dialogue. The story is narrated by an onstage figure called The Fairy Tale Man (far left).

Growing *The Blue Flower*

The multimedia musical Jim Bauer '78 and his wife Ruth first conceived a decade ago gets its first full-scale production at the renowned American Repertory Theater. Bauer, a former music major who had never thought of the work as a Broadway show, is backed by one of Broadway's biggest names: Stephen Schwartz of *Pippin* and *Wicked* fame. **By Eils Lotozo**

Up on stage at the American Repertory Theater in Cambridge, Mass., a man in a bowler hat pedals a bicycle in slow looping circles, a woman wearing insect wings and wielding a fly-swatter sings a mordant song, and an actor delivers a tongue-in-cheek lecture on the origins of World War I. Projected onto the back wall of the set, videos with the look of old silent films show marching soldiers and white horses galloping in a fog. A nine-piece band, stationed stage right, plays a soaring melody as a character on a park bench sings a lament.

This is the technical rehearsal for *The Blue Flower*, which will open for previews the next night, and Jim Bauer '78 and his wife, Ruth, the creators of this unorthodox musical about art, love and war, sit in the darkened theater studying the action onstage. Also in the theater on this rainy November night is Stephen Schwartz, composer and lyricist of such Broadway hits as *Wicked*, *Pippin* and *Godspell*. Schwartz is one of the producers of the show, and it is thanks to his efforts that *The Blue Flower*, first conceived by the Bauers more than a decade ago, is getting its first full-scale production here at A.R.T.

As the lights go up at the close of the rehearsal, the Bauers huddle with Schwartz and A.R.T. Artistic Director Diane Paulus to ponder what needs tweaking in the sprawling multimedia show, which features seven actors, 18 original songs composed by Jim Bauer, and a complicated set with a rolling platform used, at various times, to conjure a battlefield trench and the Eiffel Tower.

"I think things went pretty well with the sound for the first run," says Schwartz, who became enthralled with *The Blue Flower* when he saw a stripped-down version in a tiny New York theater a few years ago. But Jim Bauer is unhappy that the band is crammed into a corner of the stage. "I want them to be positioned so they can see the films," he says. "I want them to be participants in the show." Ruth Bauer, a visual artist who co-directed the inventive videos that are such an integral part of the play, raises an eyebrow when Schwartz gently suggests that one of them is distracting from an important bit of stage business and could be cut.

Later, Jim Bauer will observe, "For

so many years, we had no one to answer to about *The Blue Flower* but ourselves. But now that we have investors, they have an interest in changing it in ways they think will make it successful. What we have to do is decide what we think we need to retain in order for it to be the *Blue Flower* we imagined, but be open to other people who have ideas about getting it in front of a larger audience. Stephen Schwartz has been very good this way. He says, I don't want to change what you want to do. But the higher the stakes, the more difficult that becomes."

Set in Paris, Zurich and Berlin, on a battlefield and a New York park bench, *The Blue Flower* follows the shifting fortunes of four friends—the painters Franz and Max, Dada artist Hannah, and scientist Maria—through the First World War and into the Second. The show's arresting music incorporates pedal steel

guitar and cello, accordion and bassoon. (Bauer calls his Kurt Weill-meets-Hank Williams sound "Sturm n' Twang.") The songs, which feature Bauer's poetic, impressionistic lyrics, include a number of showstoppers, among them the poignant "Eiffel Tower," an exploration of loss, mourning and survival that ends the first act and could bring a tear to even the most jaded eye. ("Eiffel Tower" already seems to be making its own way into the American songbook. Jim says he's been fielding a steady series of requests from actors who want the music for auditions.)

In most ways, though, *The Blue Flower* doesn't at all resemble a traditional musical. Its title refers to an image the German romantic poets used to symbolize the quest for artistic perfection and that later became an emblem of hope. With virtually no dialogue in the play, the story is narrated by an onstage figure called The Fairy Tale Man. The Bauers describe the work as based on the concept of a collage. Its constantly changing video projections offer vintage photos, moody images, witty textual comments on the proceedings, and archival footage, including a clip from a Man Ray film featuring flying hats. The video element also provides subtitles for the invented language, called Maxperanto, that Max, the main character, speaks throughout the play in a



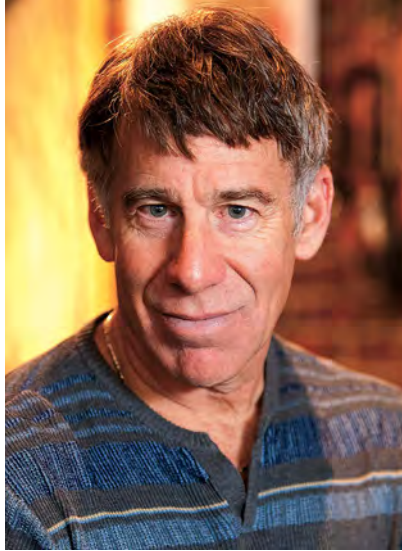
Jim Bauer '78 (right) with Ruth Bauer, his wife and artistic collaborator, at the American Repertory Theater.

Growing *The Blue Flower*

gesture that is part political statement and part art project.

"*The Blue Flower* is about a society in turmoil," says Schwartz in an interview at A.R.T the morning after the tech rehearsal. "It's about artists trying to make art, and have lives and romance, and being buffeted by events that are out of their control. And it's about the way a society can be commandeered by people who seem to have very simple solutions."

The Grammy- and Oscar-winning composer, who once had three shows running on Broadway simultaneously, calls *The Blue Flower* "one of the most creative and original pieces of musical



Stephen Schwartz, composer and lyricist of such Broadway hits as *Godspell*, *Pippin* and *Wicked*, was so enthralled by *The Blue Flower*, he decided to become one of the show's producers. He was on the scene at A.R.T. helping to get the show ready for previews.

theater that I've ever encountered in my life." But he acknowledges that this quirky originality makes the show a challenge to stage. "The tone walks a very fine line," says Schwartz. "It deals with very serious subject matter but with sardonic humor. It's really a tricky piece. You can't say, Well how did they do that in *The King and I*? There is no model. *The Blue Flower* is a thing unto itself."

A major piece of musical theater with Broadway aspirations is not at all what the Bauers had in mind when they first hatched the concept for *The Blue Flower*.

Jim, a Haverford music major who found an important mentor in longtime music professor and prolific composer John Davison, has been composing and playing music since his college days. A pianist, singer and guitarist, he has performed in a number of bands and is currently part of the "free folk" duo Dagmar with singer Meghan McGearry. "When we started Dagmar, I envisioned this trilogy of CDs," says Jim. "I had an idea for a narrative song cycle whose concept was this guy who can't get up in the morning and an insect goddess who plunges through the ether to rescue him." (Two of the CDs have come out, and the third was completed in September but is yet to be released.)

In 2007, Dagmar won a slot in the Metropolitan Transit Authority's competitive Music Under New York program, which schedules performances at subway stations. With the help of video footage he'd recorded and some meticulous counting, Jim estimated that in one Union Square gig Dagmar played to more than 6,000 different people an hour. "We sold tons of CDs and made a huge number of fans—from all over the world, because this is New York," he says. In 2008, Dagmar got the chance to rehearse with Oasis and later play some songs from the band's *Dig Out Your Soul* album in the Grand Central subway station. It was part of a novel promotion for the about-to-be released record that had the band teaching the songs to NYC buskers.

FORDS IN THEATER

ALENA SMITH '02: PLAYWRIGHT

Smith is the author of *The Lacy Project*, *It or Her*, *The Piven Monologues*, *Alice Eat Your Words* and *Saturnalia in Poughkeepsie*, among other plays. In 2009, her play *The Sacrifices*, the darkly comedic story of a family cruise gone wrong, was selected for the Summer Play Festival sponsored by New York's Public Theater. Smith's play *Plucker*—about 29-year-olds grappling with money problems, relationship issues and abandoned dreams—had a monthlong run in London, at the Southwark Playhouse, last summer. She lives in Brooklyn.



Latest work: Smith is shopping around *The Bad Guys*. The play focuses on five men who grew up together, among them a Marine just back from Iraq and a banker mixed up in the housing-market collapse, as they deal with secrets from their past.

What she loves about writing for the theater: "I love the possibility of the audience getting to be privy to incredibly long and intimate scenes between characters. In the theater you have the opportunity to dwell with characters in a specific environment and almost cross over into a place that feels uncomfortable. The audience is compelled to

witness a confrontation and take stock of all sides. If the playwright has done their job, you don't know whose side they are on."

Theater's biggest challenge: "The world of American theater is challenged in so many ways. There's a lack of money, a lack of an engaged audience and a lack of responsible critics. In New York, the critics are the ones who set the tone, and it seems like every time there is a new play the playwright gets a public humiliation. After years of unpaid labor, you get your foot in the tiniest crack of the door, and they throw tomatoes at you. I am friends with a lot of playwrights my age, all at differing levels of success, and everyone says they feel worn out. Hopefully, we might be able to support ourselves writing for television."

More information: alenasmith.typepad.com



SCENES FROM *THE BLUE FLOWER*

(left) Meghan McGeary, a frequent musical collaborator with Jim Bauer, in the role of Hannah, which she originated. (above) The cast performs a dance with chairs in the show, which the Bauers first conceived as a "concert experience" combining a live band with film. (below, left to right) Maria (Teal Wicks), Max (Daniel Jenkins), and Franz (Lucas Kavner) form a "love rectangle" in the play with Hannah (McGeary, far right).



Growing *The Blue Flower*

(To watch videos of that performance go to [youtube.com/dagmar2](https://www.youtube.com/dagmar2).)

To make ends meet, Jim has worked as a freelance composer scoring for independent films and television, and for eight years he sold life insurance—something one of his musical heroes, composer Charles Ives, once did. “You are basically self-employed as a life-insurance salesman,” he says, “and that gives

you freedom and control over your own time to do other things, like music. I was a very good life-insurance salesman, partly, I think, because I’m not what people expected.”

He and Ruth raised two boys, taking turns in the primary-bread-winner role so that each could have time for their art. Son Lewis, 27, graduated from Haverford in 2006, married a Bryn Mawr alumna,

and now teaches English in a public school in Virginia. Sam, 24, works as a paralegal in Boston. Ruth, who studied at the Rhode Island School of Design, has worked as an illustrator, and her paintings, watercolors, collages and monotypes have been shown in museums and galleries across the country. For the past decade, she has been a faculty member, and now chairs the arts department, at Shore Country Day School in Beverly, Mass., where the Bauers live.

Jim first began composing the music that would become *The Blue Flower* in 1999. He saw the work back then as a song cycle and his inspiration was the couple’s shared interest in the Weimar period in Germany. “It was an extraordinary time,” he says of the Weimar era, that brief period of democracy between the end of World War I and the rise of the Nazis, when artists and intellectuals flourished. “World War I had taken everything down, but then they had this opportunity to build things back up,” he says. “It was this period of devastation and hope, a time of restless, feverish, artistic impulse.”

It is just hours away from the first preview performance, and the tall, intense Texas native is sitting with his wife at a table in the lobby of the A.R.T. The Bauers, who finish each other’s sentences with an easy rapport that seems unaffected by the tensions of a looming theatrical debut, have just finished filming an interview for a local television show. Soon they will be called back into the theater, where the cast and crew are again rehearsing, to wrangle over eleventh-hour changes in the production.

“All of this really started with this idea of having a live band in front of a silent film,” says Ruth about the origins of *The Blue Flower*. “We were thinking of it as a concert experience.”

The couple made some videos, and Jim put together a group he dubbed the Weimarband to play the music in a series of “alt-cabaret” performances. With Jim and three other singers on vocals (among them McGeary, who originated the role of Hannah, which she plays in the A.R.T. production), they played clubs around

FORDS IN THEATER

SARAH LOWRY '05: CO-FOUNDER OF EXPERIMENTAL THEATER COMPANY THE MISSOULA OBLONGATA



Sarah Lowry '05 (in mustache, right) with fellow members of The Missoula Oblongata, Donna Sellinger (with guitar) and Madeline ffitch (in red jacket).

Lowry and friends Donna Sellinger and Madeline ffitch launched the company in Missoula, Mont., in 2005 with their first collaborative play, *The Wonders of the World: Recite*. With a mission to create and tour original work, the company members make their own portable sets and lights, which they operate themselves. Among the full-length works they have taken on the road are *The Most Mysterious Day of the Year*, *The Last Hurrah of the Clementines*, and *The 50 Greatest Ladies and Gentlemen*. A reviewer once likened their work to “a bunch of summer camp counselors performing a fairy tale with a set designed by deeply disturbed scrapbookers.”

Latest work: *Clamlump*, directed by Lowry, visited 18 states in five weeks during The Missoula Oblongata’s winter tour, which ended in February.

What she loves about what she does:

“We are able to bring theater to people who don’t normally go to the theater, and to communities and spaces that normally don’t house theater—whether this be a tiny community center in a really small town, a cafeteria in a summer camp, or a barn in Vermont. In the places we perform, there is often no stage at all, and that offers us the opportunity to break

the rules of traditional theater practices. We can reinvent the tradition of theater.

“When I get to sit in a packed audience of a play that I have directed, or when I perform for a crowd that is shouting at us from their seats, I know that what I am doing is important. There is a need for it. This is what keeps me going.”

Biggest challenge: “Fund raising. We make most of our sets from scrap, find donated rehearsal space, and pass the hat for gas money on tour. This means that when we begin the process of making a new show and planning a tour, donations go a very long way to filling the gaps in our hunter-gatherer strategy.”

More information: themissoulaoblongata.com

KEN LUDWIG '72: PLAYWRIGHT

Ludwig, who lives in Washington, D.C., is the author of 16 plays, including the Broadway hits *Lend Me a Tenor*, *Crazy for You*, and *Moon Over Buffalo*. His work has been performed in more than 20 languages in at least 30 countries.

Latest work: Ludwig's comedy *A Fox on the Fairway* debuted at the Signature Theater in Arlington, Va., in October.

What he loves about the theater: "I love the immediacy of the experience, the visceral feeling you get as a performer, a writer and an audience member when you're part of a community having a one-time experience that can never be replicated. I love being in an audience when the laughter echoes around the rafters in a way that can happen nowhere else. I love telling stories. I love the architecture of a great play and I love the way that a play can get to the heart of a person with a single word or even a single turn of the head. I have two world premieres coming up in 2011, as well as a revival of one of my musicals, *Crazy for You*, in London, and I look forward to being involved in the productions. I love being part of the community of actors and designers. We become families with each production in a way that is very moving. There is nothing in the world I'd rather be doing than writing plays."

His biggest challenge: "At the moment it's finding time to write all the plays that are spinning around in my head. The past few years have been full of new plays for me, and I have several more that I'm ready to write."

More information: kenludwig.com



New York, including the Bottom Line and Joe's Pub, as well as alternative venues, such as Galapagos Art Space.

The director of the A.R.T. production, Will Pomerantz, had his first introduction to *The Blue Flower* at one of these concert performances. It made an indelible impression. "The music was unlike anything I had ever heard," he says.

Through it all, says Ruth, "We had no big destination in mind."

"It was never, We could turn this into a Broadway show," says Jim.

"The way we approached it is, This is what we're making right now," Ruth says. "I think that's what you do as an artist. You go into the studio and you make something and you see where that leads you. That's how we would work."

As the years passed, the piece continued to grow and shift. The Bauers did more research on Weimar Germany and the belle époque, the long era of peace and prosperity that began in the 19th century and ended with the Great War. They began to flesh out a basic story (a love rectangle) and four characters very loosely inspired by four real-life figures: the artists Max Beckmann (declared a "degenerate" artist by the Nazis), Franz Marc (the German Expressionist painter killed in World War I) and Hannah Höch (part of the Dada movement in Berlin); and the scientist Marie Curie.

Audiences loved *The Blue Flower*, says Ruth, "but they got more and more interested in the characters. They kept saying, 'Tell us more about the story.'"

Looking for guidance, in March 2003 the Bauers submitted the work to a music-theater workshop that Schwartz runs with ASCAP (American Society of Composers, Authors and Publishers, a performing rights organization). "I read the synopsis, and it described this multimedia, avant-garde piece with video and nine-piece band," Schwartz says. "I said, This is great, but we only have a piano in a cafeteria. They said, That's OK; we just want to work on the story."

That summer, the Bauers again benefited from Schwartz's counsel at an ASCAP-sponsored two-week workshop at The Perry Mansfield School for the

Performing Arts in Steamboat Springs, Colo., in which they presented two complete workshop performances with Jim playing the lead role. Then came six performances of the full play at the New York Musical Theatre Festival. Eventually, *The Blue Flower* attracted the support of producers Andrew Levine and Steve Tate, who joined forces with The Prospect Theater Company to mount an Equity showcase production at The West End Theatre in New York in 2008.

Seeing that production was what finally hooked Schwartz, inspiring him to take on the role of theatrical producer for the first time in his life. "I thought, How can I get this show someplace where people can see it?" says Schwartz, who decided that the perfect venue for a full production was the venerable A.R.T., known for its daring theatrical fare.

All it took was a call from Schwartz to A.R.T. artistic director Diane Paulus, asking her to listen to a CD of *The Blue*

Flower. "It was by far the most exciting music I've heard in years," she says. "It's not imitative of anyone else, and it has a kind of passion and intelligence I thought is exactly right for A.R.T."

Getting to this point, with *The Blue Flower* hovering at the edge of fame and possibly fortune, has not been easy for the Bauers, says David G. Oedel '79, who has been Jim's friend since the two were customs men together in Lunt.

"I think people have often said to Jim, why don't you just forget your dreams and do something more conventional," says Oedel, a professor at Mercer University Law School who is acting as the couple's attorney, helping them navigate the complex contractual territory that comes with having three separate producers with a financial stake in *The Blue Flower*.

"But Jim has a combination of dogged-

Growing *The Blue Flower*

ness and uncompromising artistic vision that is very unusual,” says Oedel. “I also think Ruth has helped facilitate that. She is a wonderful, generous-spirited person and a great artistic partner. In a way, *The Blue Flower* is a snapshot of their marriage. Each has contributed to the whole, and it’s better for each of their contributions.”

As for where *The Blue Flower* could ultimately be headed, Stephen Schwartz is circumspect. “I liked this piece and I thought it deserved a shot. But I don’t know if this will be the only full produc-

tion or whether [the play] could become a part of the repertoire at other nonprofit theaters,” he says. “There are things that have clear commercial value in the theater and things that don’t. But you just never know what will turn out to have an audience and what won’t.”

Jim, too, is uncertain. What he’s wary of, as the first full-production performance of *The Blue Flower* approaches, is turning the piece into something else. “When we first created *The Blue Flower*, we really thought of it in abstract terms.

It wasn’t about characters. It was about understanding this restless thing that could create greatness or great tragedy. We wanted to make something that would create that same restless sense in the audience, something visually stunning and engaging.”

He’s still got qualms about the idea of cutting one of the films. “And now they want us to cut the second song,” he says. “They think it drags. But we don’t always have to be telling a story. There should be some sense of discovery for the audience. It’s that experience we’re trying to provide.”

FORDS IN THEATER

EgoPo’s production of *Bluebird*



LANE SAVADOVE '89: ARTISTIC DIRECTOR, EGOPO

Savadove launched the nonprofit repertory theater company EgoPo in New Orleans 15 years ago with the mission of staging classic works of modern theater. After Hurricane Katrina destroyed the company’s headquarters, he relocated EgoPo to Philadelphia. Among the company’s repertory productions are Jean Genet’s *The Maids*, Frank Wedekind’s *Spring Awakening*, Tennessee Williams’ *Vieux Carré* and an adaptation of Samuel Beckett’s *Company* that involves blindfolding the audience.

Most recent production: EgoPo mounted *Artaud Unbound* in February. Savadove’s production of *Hell*, based on the novel by Henri Barbusse, opens April 27 in Philadelphia.

What keeps him at the work: “When you’re running a small theater company, you don’t usually have time to ask yourself the big questions. But post-Katrina I had the opportunity to ask: What is the importance of our mission? Do we have something special to provide to audiences? I came to the conclusion that, yes, the work that we did was unique and if we didn’t do it, no one else would. We take these amazing works of art, that are challenging, large in scale and difficult to produce, and bring them back to life again. We create context in theater. Doing a season devoted to Antonin Artaud, as we have, gives you a context for the entire avant-garde theater movement.”

His biggest challenge: “You have to be careful of burnout as an artistic director. There is so little money to go around for theater that you have to be OK with licking stamps and doing whatever is required. Fortunately, I love accounting and I love writing grants. But it gets to be a trudge. You have to make sure you have your eye on the bigger picture, so that even the most mundane tasks feel meaningful to you.”

More information: Egopo.org

EPILOGUE: *The Blue Flower* had a strong run at A.R.T. Though the reviews were mixed, some glowing, others not so kind, audiences were enthusiastic, with many returning to see the show multiple times. “It was a fantastic experience,” says Jim. “The audiences were great. The show had standing ovations almost every night.”

The Bauers continued to tweak the show throughout the run. They cut one of the films in half in one scene and streamlined the music in another. “We’re discussing creating a new scene as a bridge between the characters in their youth in Paris and the outbreak of the war,” Jim says.

In February *The Blue Flower* was nominated for 11 IRNE Awards, which each year recognize the best of Boston theater. Among the categories the production got the nod for are best actress, best actor, best new play, best musical and best musical director.

And it looks like *The Blue Flower* could have a bright future. At press time, the show’s producers were in discussions with two prominent off-Broadway theaters in New York that “auditioned” the show at A.R.T. and are interested in doing a production next season. The Bauers and the three producers will be meeting in March for a *Blue Flower* summit to plan the next steps.

“We wanted to make a piece of art with some integrity, but we also want to bring it to a larger audience,” says Jim. “I think we’re almost there.” 🐾

THEATER THRIVES AT THE BI-CO AND BEYOND

Theater major Emily Letts '11 hasn't yet graduated, but she's already become part of Philadelphia's vibrant theater scene. As a junior, Letts was featured in the cast of *FATEBOOK: Avoiding Catastrophe One Party at a Time*, presented by New Paradise Laboratories (and also featuring Jesse Paulsen '09) at the 2009 Philadelphia Live Arts Festival and Philly Fringe. Letts, who has been cast in several other roles since then, is currently hard at work on a new production, titled *Whale Optics*, being developed by Philadelphia theater artist Thaddeus Phillips.

Letts credits her success to the training she has received in the Bryn Mawr and Haverford Theater Program and in particular to its affiliated program, the Headlong Performance Institute. "It was possibly the most important experience I've had as an artist," says Letts of the Institute, a semester-long intensive in which students live in Philadelphia and attend classes five days a week with a faculty comprised of some of the city's top theater artists.

Professor of Theater Mark Lord, who has helped shape the bi-college theater program since he arrived at Bryn Mawr in 1987, developed the Institute with members of Philadelphia's Headlong Dance Theater. "We had been talking about what young people need to develop in our field and we decided to start an institute to supply what we'd identified," says Lord, a director whose acclaimed, often site-specific, productions have included *Across*, in which the audience walked through Philadelphia's Old City neighborhood to experience sixty actors at 50 sites performing a text by Walt Whitman.

The Headlong Institute, which offers bi-co students a full semester of academic credit, provides training in performance techniques as well as practical information about the life of an artist. "Sometimes students think that being an artist means you are either going to be a star or eat dog food for the rest of your life, but Philadelphia has lots of examples of theater artists who own houses and raise children. So, we teach them about taxes, and money, and how nonprofit corporations work, and how much being a good writer counts when you do grant applications."

The bi-co theater program offers students the opportunity to minor in theater, or to major in the subject through the Independent Major Program. Courses offered include fundamentals of acting, topics in American drama and playwriting. The program has sponsored a Student Theater Festival, which provides an opportunity to gain experience mounting and directing works for the stage, and each fall semester, Lord directs a major production with a cast of student actors.

In November, Lord directed *Alice Underground*, a play that



Joseph Ramirez '13 (left) and John McClure '12 (top) in a production of *Alice Underground* with Anna Humphrey BMC '14 (right) and Tania Maatouk BMC '13.

took the denizens of Alice's Wonderland and set them down in the 1960s avant garde music scene in New York. Joseph Ramirez '13, played the Mad Hatter in the production, which also featured John McClure '12 and Josh Samors '11 in the cast. "That was the biggest role I've ever played," says Ramirez, a sociology major and theater minor. "I was very, very nervous, but there was something comforting about having Mark there, because you always have the sense that he really knows what he's doing."

Ramirez, who is also an active member of Haverford's student-run, long-form improv group The Throng, has taken Intro to Acting (with adjunct professor Catharine Slusar, one of Philadelphia's busiest stage actresses), as well as 20th Century Theories of Acting and Shakespeare on Stage, both with Lord. He also took a course on foundations in technical

theater—which encompasses lighting, sound and stage design—with longtime theater professor Hiroshi Iwasaki. "I found that the nuts and bolts of theater are just as interesting to me as the actual production," says Ramirez.

Sadly, the theater program lost Iwasaki to cancer in January. A respected designer, he collaborated closely with Lord on dozens of innovative productions, on campus and off, and his talent for helping students to believe in themselves as artists made him a beloved mentor to many. "To say that he will be missed, would never cover it," says Rose Bochansky BMC '99, a former student of Iwasaki's who now works as the theater program's technical director.

Beyond its official course offerings, the bi-co theater program also provides crucial assistance to student-run productions. Sam Rodriques '13, the director of an ambitious and well-received tri-co production of the Stephen Sondheim musical *Assassins*, which ran for three nights in Bryn Mawr's Goodhart Auditorium in December, says the group relied heavily on the theater program staff. "Rose and Brooklyn [Poggioli, the assistant technical director,] helped us with every aspect of the show," says Rodriques. "They didn't just supervise, they were very much participants. They helped us put together the technical side of the production. They helped hang lights and do sound."

A math and physics major, and a student worker with the theater department, Rodriques says his motivation for making *Assassins* a tri-co effort (something that had never been tried before) was his desire to create a sophisticated production. "It seemed the best way to do that was to incorporate talent from all three schools," Rodriques says. "But we could not have done it without the help of the theater program. Supporting student theater is something they do very well." —Eils Lotozo



History Professor Jim Krippner in the Aperture Gallery in New York, which mounted a Paul Strand exhibition to coincide with the publication of his book about the photographer.

Mexican Journeys

Historian Jim Krippner's new book uses never-before-published images and long-forgotten documents to trace pioneering photographer Paul Strand's 1930s sojourn in Mexico. **By Justin Warner '93**

For Jim Krippner, chair of Haverford's history department, the road to Latin America began, strangely enough, in suburban Chicago. In the late 1970s, Krippner attended Marmion Military Academy, a Catholic prep school in Aurora, Ill., run by Benedictine priests and monks. The same Benedictines also had an abbey in Guatemala; many of Krippner's teachers had in fact worked there, and were especially attuned to the new wave of violence erupting in the country's decades-long civil war. With one foot each in the worlds of the military and the ministry, the Marmion faculty generally opposed both the Communist insurgency and the brutal government counterinsurgency. Talk of Guatemala's complex politics cropped up in many classes, and Krippner found himself drawn into the struggles of the turbulent region.

In Krippner's ensuing college years, political warfare broke out all over Central America—not only in Guatemala, where the bloodshed escalated dramatically, but in Nicaragua, El Salvador, Honduras and elsewhere. With the American government stepping into many of these conflicts, Central America dominated North American headlines, and Krippner began working with student groups that provided aid to political refugees. However, partly because of the political dangers there, he never traveled to the region as an undergraduate. When Krippner finally decided to see Latin America firsthand and improve his Spanish, he went to Mexico—an oasis of relative safety and stability. Or so he thought.

What he got was a literally Earth-shaking experience. On the morning of Sept. 19, 1985, Krippner had been in Mexico

PHOTOS: SHELLEY KUSNETZ

City for just a few days when an 8.1-magnitude earthquake rocked the capital. The quake caused 10,000 deaths and billions of dollars' worth of damage, but La Casa de los Amigos, the Quaker hostel where Krippner and other backpackers were staying, was spared. Krippner and other guests stuck around to help, cooking meals and providing other assistance to those who had lost their homes.

That head-first plunge into Mexican life cemented Krippner's interest in the region. "I had left graduate school not sure I wanted to pursue a Ph.D in history," he says, "but based on my time there, I became very interested in going back." He stayed at La Casa for about a year, eventually taking on such challenging tasks as teaching English to Salvadoran war refugees: "I didn't have any training in teaching English, and it turned out that many of the people were illiterate in Spanish," Krippner recalls. "So I don't know how much they learned, but we had fun."



After returning to the University of Wisconsin

to complete his Ph.D, Krippner landed at Haverford in 1992. He helped in the development of the Latin American and Iberian Studies concentration, whose creation was spearheaded by Professor Roberto Castillo Sandoval, and eventually became the director of the program. Over the years, Krippner has carved out an increasingly rich niche in teaching and researching the history of Latin America, particularly Mexico. During one research project on the Mexican state of Michoacán, in the summer of 2000, he came across archival photographs by the American photographer Paul Strand, taken in Michoacán in the early 1930s. "At that time it was a war zone," Krippner says. "And I thought, what is this American doing in Michoacán at this time, taking pictures?"

That question would lead to a 10-year research project that ultimately resulted in the publication of Krippner's groundbreaking book *Paul Strand in Mexico*, a related photo exhibition at the Aperture Gallery in New York, and a two-day symposium, hosted by the Aperture Foundation in October, featuring panels of distinguished speakers offering their perspectives on this short but pivotal chapter of Strand's career.

Krippner has become one of the world's foremost experts on Strand's Mexican portfolio, but at the time he glimpsed that first photo he was only vaguely aware of who Strand was. When he returned to Haverford from Mexico, Krippner asked noted photographer and Haverford fine-arts professor William E. Williams about Strand. Williams could hardly contain his enthusiasm; he not only told Krippner how Strand's gritty, unposed black-and-white portraits profoundly influenced generations of American photographers, but also

urged Krippner to write a book about him.

Krippner soon found that he could, in fact, fill a major hole in scholarship on Strand's two-year sojourn in Mexico. Strand's 20 published photographs from this era, along with a pro-labor film, *Redes*, directed by Strand using local actors, had been widely studied from an artistic standpoint. But little attention had been paid to their relationship to history, or to the far greater collection of photographs that Strand withheld from publication. As a fluent Spanish speaker and political historian, Krippner accessed primary sources that had long gone unnoticed, including Strand's employment file with the Mexican government, still in its original manila envelope. He began interviewing local authorities, scholars and citizens along the route Strand once traveled.

In 2007, Krippner presented a paper on *Redes* at the Library of Congress as part of a symposium organized by Juan García de Oteyza, then the cultural attaché of the Mexican embassy. Garcia de Oteyza took an immediate interest in Krippner's work, and in a stroke of serendipity he had already accepted a new position as head of the Aperture Foundation, which administers Strand's estate and oversees a massive archive

of Strand materials, including 200 photos and negatives from the photographer's time in Mexico. Garcia de Oteyza quickly secured funding for a book, *Paul Strand in Mexico*, which Krippner would write, as well as for the restoration of the *Redes* film. "It all seemed to click," Garcia de Oteyza recalls. "The idea developed to make it into what it is, which is, on the one hand, a beautiful art book and, on the other hand, a complete catalog of everything Strand did in Mexico."

But suddenly Krippner's relatively leisurely research faced an imminent deadline. Fundación Televisa, the project's major funder, was also involved in planning Mexico's 2010 bicentennial celebration and wanted the book's release to coincide with it. So Krippner

dived even deeper into Strand's archive, taking advantage of the unfettered access offered by Aperture. He enlisted a student, Catie Curry '10, to research and develop a map detailing every step in Strand's journey.

Through all of these resources, Krippner pieced together a far more detailed story of Strand's time in Mexico than had ever been available before. His book, which includes 234 photographs that Strand took in Mexico, paints a portrait of an exacting artist trying to document a particular time and place objectively—often using a trick camera that appeared not to be pointing at its actual subject—while carefully selecting and sequencing his images to suit his own intentions.

"One of the things I liked about working with Aperture is that we were able to criticize [Strand]," Krippner says. "He



Krippner's book paints a portrait of an exacting artist trying to document a particular time and place.

Mexican Journeys

wasn't a saint. ... I think he'd be happier with a critical debate about his work, rather than everybody saying what a great guy he was. He liked to provoke."



To celebrate the book's October release, and the related exhibition of Strand's photographs, Krippner organized the international symposium on Strand at the Aperture Foundation. A number of Haverford faculty and staff members were on hand for the event, including Willie Williams, who spoke on one of the panels, and more than 20 Haverford students traveled to New York for the weekend symposium with the help of funding from the John B. Hurford '60 Humanities Center. In addition, 50 Haverford alumni and guests attended a private reception hosted by the Aperture Foundation and the Humanities Center.

Kit Baker, Aperture's associate director of development, hopes that Krippner's painstaking work on the book will help earn Strand the widespread recognition enjoyed by stylistically similar contemporaries such as Ansel Adams: "There's a sense that [Strand] hasn't quite yet reached the level that he should be at, in terms of the canon of photographers," Baker explains. "So we undertook this project in the hope that we could make him more prominent in the artistic canon as well."

Aside from the Strand project, one of Krippner's major efforts of the past decade has been helping develop a partnership between Haverford and La Casa de los Amigos, the Quaker

Center for Peace and International Understanding in Mexico City from which Krippner first experienced Latin America. In the 1990s, he says, he fell out of touch with La Casa; meanwhile, La Casa itself fell upon hard times, and teetered on the edge of closing. But it survived, and when it announced a 50th-anniversary party in 2005, Krippner returned to find a revitalized center eager for new, long-term partnerships with American colleges and universities.

In response, Krippner helped forge a connection between La Casa and Haverford's Center for Peace and Global Citizenship. He coordinated with La Casa and the CPGC to set up a 10-week summer internship program in Mexico City, which combines housing and volunteer work at La Casa with a part-time internship elsewhere in Mexico City, tailored to each student's interest. Past participants include Andres Celin '11 and Travis Taylor '12, who worked with a local microfinance institution and took their knowledge back to Haverford's nascent microfinance club.

As for his Strand research, Krippner expects he'll be working more on that in the short term. The Philadelphia Museum of Art just purchased a large trove of Strand photographs from Aperture, and Krippner and Williams have begun to discuss a possible exhibition at Haverford to coincide with the museum's planned Strand exhibit in 2014.

Justin Warner '93 (justinwarner.net) last wrote for the magazine about Fords in microfinance. He is a freelance writer, playwright, and lyricist in New York City.



With the help of funding from the Hurford Humanities Center, more than 20 Haverford students traveled to the Aperture Foundation in New York in October for an international symposium on Strand organized by Krippner (right).



Husband and wife team David Gilberg and Carla Goncalves (both '01) showcase Portuguese cuisine in their Philadelphia restaurant Koo Zee Doo.

Culinary Callings

From upscale cafés to a bakery teaching job skills, Fords enter the food and beverage business to nourish body, mind and spirit.

By Cheryl Sternman Rule '92

Few dreams are as romantic, or as unrealistic, as running a food business. Anyone who has enjoyed a thoughtfully prepared meal at a well-appointed restaurant, downed a crisp beer at a lively watering hole, or relaxed with friends at a corner café has probably thought, at one time or another, what if? What if I were to devote my life to bringing people together, with food and drink as the magnet that attracts them, the mortar that binds them? What if my food, or my drink, or my restaurant could not only give great pleasure but also enlighten, transport and uplift?

For those who walk this unpredictable and bumpy path, the risks are great and the sacrifices many. But the rewards? While they certainly can be financial, more often than not they're defined in highly personal terms, terms even those who experience them wouldn't have predicted at the outset.

We talked to five Fords from different sectors of the food and beverage industry about their careers, what challenges they've faced, and what underlying goals propel them day to day.

PHOTO: PETER TOBIA



David Gilberg '01, a native of Rochester, N.Y., developed an early interest in watching people cook, and in high school he started working in restaurants himself. A sociology major, he eventually moved off campus and commuted to Haverford, dividing his time between his classes and his job at Novelty Restaurant & Bar in Philadelphia's Old City neighborhood. (The restaurant has since closed.) As part of the ExCo (Experimental College) program at Haverford, Gilberg and a friend taught a class on Rochester cuisine. Their specialty? The "garbage plate," inspired, he says proudly, by a "sleazy, greasy joint serving macaroni salad, fried potatoes, burger

herself. "I figured, if it was good enough for them," she says, "it's good enough for me."

In October 2009, the couple struck out on their own and opened Koo Zee Doo, a 42-seat Philadelphia restaurant honoring the rustic cuisine of Portugal, where Goncalves spent much of her childhood. The name reflects both the phonetic spelling of a Portuguese phrase ("something to be cooked") and also a specific dish (a boiled dinner of meats, sausages, root vegetables and cabbage).

"It's a very casual restaurant," Gilberg says, "meant to make you feel like you're eating in someone's home." The open kitchen is part of the dining room, and the large portions are served family-style. The food reflects regional coastal specialties centering on seafood, but includes plenty of pork and smoked sausages as well. Menus are seasonal, ingredients are locally procured whenever possible, and meats are hormone-free and organic. "It gets expensive," Gilberg admits of sourcing this way, but he says the quality comes through in the finished product.

Located in the city's Northern Liberties neighborhood, the restaurant is not yet 18 months old and has already made a splash. In 2010, Koo Zee Doo received four separate James Beard semifinalist nods—in the categories of Best New Restaurant, Outstanding Pastry Chef (for Goncalves), Best Chef: Mid-Atlantic Region (for Gilberg), and Rising Star Chef of the Year (also for Gilberg). Goncalves' nomination was especially gratifying, as she'd only been cooking professionally for four years.

The two work "crazy chef hours" seven days a week, returning home well past midnight, and the financial strains

Says Gilberg of Koo Zee Doo, which

he launched with his wife Carla Goncalves:

"It's a very casual restaurant, meant to make you feel like you're eating in someone's home."

patties, raw onions and hot, greasy sauce on a Styrofoam plate. It was really delicious."

After graduating, he transitioned from busboy to cook and spent the next nine years plying his craft at various restaurants, landing his first executive-chef position at the now-closed Loie Brasserie. That's where his wife, **Carla Goncalves '01**, first joined him in the kitchen.

A psychology major at Haverford, Goncalves had worked in pharmaceutical marketing after graduation and then trained in massage therapy. But as a newlywed she found their disjointed schedules—Gilberg would get home at two in the morning, and she'd wake up at five to commute to work—made spending time together almost impossible. Despite her parents' reservations (they had owned two pizzerias and didn't want the same grueling work life for their daughter), she eventually changed course and entered the food industry

have been marked. Even for a chef like Gilberg, who has been in the industry for years, owning a restaurant surprised him with its seemingly infinite hidden costs.

"It's a really hard industry, no matter what part of it you're in," Goncalves says. "It's time-consuming, and needs a lot of attention." Gilberg agrees. To those who may be considering following a similar path, he says, "Whatever you do, bring a very clear intention to that goal, and follow through no matter how difficult it is."

The couple remains committed to raising awareness about Portuguese food. "I think it's underrepresented, and a really fantastic cuisine that very few people know about unless they grew up in a Portuguese community," says Goncalves. Ultimately, despite the stresses and the hours, she says, "It's worth it. If you're passionate."

More information: koozeedoo.com



Elsewhere in Philadelphia, another Haverford graduate has set down stakes in the food industry. In July 2004, **Jon Myerow '85**, a Lexington, Mass., native and Russian major, opened Tria, a wine, cheese, and beer café in Center City that has drawn raves for its food, drink and knowledgeable service. “I wanted a concept that wasn’t as dumpty as a beer bar and not as high-concept as a wine bar,” he explains. “There were no European-style places like that at the time in Philly.”

Myerow hadn’t set out to be a restaurateur. An avid concert promoter at Haverford who orchestrated a high-profile benefit for a local woman in danger of losing her home, he says: “I knew I couldn’t promote concerts for a living. I thought restaurants were similar: Both are putting on a show where people are entertained.” He began busing tables after college,

then spent several years holding increasingly responsible positions in restaurants before pursuing his M.B.A. at Dartmouth’s Tuck School of Business.

Two years after Tria’s debut, Myerow took things a step further: In 2006, he opened The Fermentation School a few blocks away. Devoted to expanding his customers’ knowledge of Tria’s three specialties, and stoking their passion, the school offers classes that delve more deeply into small-production wines, cheeses and beers made by independent producers. Several times a week, experts, many of them world-renowned in their fields, come to teach in the school’s 24-seat classroom. “It’s great when you get people used to drinking industrial products to try products made by really passionate people,” Myerow says. The school also gives the visiting producers a chance to connect directly with consumers.

The Fermentation School grew out of early customer feedback and demand. Because Tria’s wine and beer lists were so carefully selected and aimed for depth over breadth, diners were always asking questions. “To a lot of people,” Myerow says, “a wine menu is gibberish.” Tria became known for its well-versed staff who could translate wine-, beer- and cheese-speak into terms customers could understand. “People would leave us comment cards saying, ‘You guys should teach

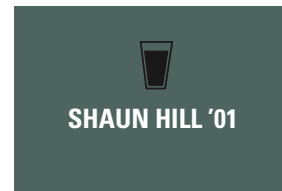
PHOTO: PETER TOBIA



Jon Myerow '85 operates three popular Philadelphia cafés whose menus focus on small-production wines, cheeses and beers.



Shaun Hill '01 (left) built his microbrewery on his family's ancestral farmland in Vermont. Barely a year in operation, he's already winning awards for his brews.



classes,' and so that's what we did."

With the school's opening, Myerow reframed his business, focusing on both exposing his customer base to new tastes and educating them, but without pretension. Buzz followed. In 2006, *Food & Wine* magazine called The Fermentation School "one of America's 50 most amazing wine experiences."

Myerow's operation has continued to flourish: He opened a second Tria in 2007, and just last fall he debuted Biba, a streamlined version of Tria with only 900 square feet and a more "overt focus on wine." This newest venue is less about pushing boundaries, experimenting or educating, and more about encouraging locals to kick back and simply enjoy the wine. "We make it a point to say that we don't have TVs or karaoke, and we don't offer WiFi," Myerow says unapologetically. Instead, he wants the space, with its communal tables, to spark relaxed interaction.

"We're all on our BlackBerries and computers and Facebook all day and night," he says. "Just have a drink with someone, and talk to them."

More information: triacafe.com

One brewer whose products Jon Myerow has recently featured at Tria is **Shaun Hill '01**, whose reputation has generated excitement far beyond the walls of his small Hill Farmstead Brewery in Greensboro, Vt. Upon hearing that Hill would also be featured in this article, Myerow remarked, "It's people like Shaun that we want to support and bring to people's attention."

And for good reason. Hill's beers have received accolades from a vast network of beer enthusiasts, the mainstream beer press (think *Beer Advocate*) and professional beer judges across the globe. Three beers he created while working as a brewmaster in Denmark earned gold and silver awards at the World Beer Cup in 2010. His eight-month-old brewery is already flooded with visitors from around the state and further afield.

Hill brews on his family's ancestral farmland with the aid of a single apprentice. He works seven days a week and admits, "I never leave work." Though he will bring on his first true employee in a few weeks, he says, "The business is me, ultimately. It's a true expression of myself. My life has been revol-

PHOTOS: JOSEPH GRESSER

ing around beer for a long time. It's kind of like being a parent, in a way. You're always thinking of your children." Taking that family connection a step further, Hill has named a number of his beers after family members, including an American pale ale named for his grandfather, Edward, and an Imperial IPA (India pale ale) named after his father, Abner.

Hill keeps tight control over production, and his distribution radius is still relatively small. Though demand is soaring, his beer is available only in select locations in Vermont, Philadelphia and New York City, for now. Boston's next on his list, probably in the summer of 2011.

His controlled growth is very much by design, and it illustrates Hill's deep-seated commitment to sustainable production. For now, he's putting all of his earnings back into the business. "We could have gone the usual route and borrowed \$2 million. But we're interested in sustainable growth. ... I don't want to just keep growing. I don't want an industrial park in my front yard. I don't think it's good for the land. I want to be profitable and make this into a mecca of sustainability. I'm trying to find the balance between theory and practice."

If Hill sounds like a philosopher, that's because he is. A philosophy major at Haverford who studied under Drs. Lucius Outlaw (now at Vanderbilt), Ashok Gangadean, Danielle Macbeth and Aryeh Kosman, Hill's speech, and his beer, are peppered with references to his academic studies. He's even named his winter porter (with hints of coffee and cinnamon) after Friedrich Nietzsche's *Twilight of the Idols*. His Baltic porter, aged in French oak cabernet barrels, is named Fear and Trembling, after a work by Søren Kierkegaard.

With Hill Farmstead Brewery, Hill is fulfilling a long-held dream that took shape when he made his first beer for a high school science project at age 15. He started brewing more seriously at Haverford, securing SGA funds to create a homebrewing club with some friends. Since then, he has traveled the world in devotion to his craft. "There's a huge trend of new small brewers," Hill says, "but our approach is the next wave. We're taking the IPAs and the pale ales and making them the best they can be. We're working within the existing canon, then redefining it and making it better."

His goal, by Memorial Day, is to open a full bar and barrel-aging facility onsite in Greensboro, where "folks will be surrounded by 50 oak barrels full of beer" in a space designed by his brother Darren, a master woodworker.

"You have to be a zealot," Hill admits. "If you are not a perfectionist, it is going to show through."

More information: hillfarmstead.com



Back in 2004, *Haverford* magazine profiled cultural anthropologist Amy Trubek '85, then executive director of the Vermont Fresh Network, a nonprofit linking local farmers to restaurateurs. **Bing Broderick '85**, her friend and classmate, was mentioned in the article, too, as he had recently completed a culinary program at the Ballymaloe Cooking School in County Cork, Ireland, and was working with Trubek on several of Vermont Fresh's farmers' dinners. "Amy and I had been friends since college, and food was always part of our conversation," Broderick says. "She was always a mentor to me."

Since that interview more than six years ago, Broderick has established firm roots of his own in a special part of the food industry—the part that nurtures others not just in body, but in spirit. After returning to the Boston area, where he'd left a career in public television and the arts, Broderick volunteered with the nonprofit Federation of Massachusetts Farmers Markets and the Boston Public Market. When he heard that Haley House, a space founded in 1966 to serve the homeless, was set to open a nonprofit café in 2005, he applied for a job and was hired as bakery manager.

Prior to his arrival, his boss had done a lot of work with Roxbury's homeless population and knew that few options for healthful food existed in the neighborhood. Fast food and

"There's a huge trend of new small brewers," Hill says, "but our approach is the next wave. We're working within the existing canon then redefining it and making it better."

Culinary Callings

sub shops abounded, but her vision was to bring nutritious food to the forefront.

Today, Broderick is the marketing director for Haley House. In this capacity, his responsibilities extend beyond the Bakery Café to other parts of the organization, such as the soup kitchen, low-income housing and organic farm.

The café offers health, nutrition, and culinary-education classes in a program called Take Back the Kitchen, started by founding chef Didi Emmons and a local community-service police officer, Bill Baxter. It also runs a program designed for those transitioning from incarceration, called the Transitional Employment Program (TEP), offering work and life skills to men looking to reenter the workforce after serving terms in prison.

In addition to training these former inmates, who live in a local halfway house, the program serves as an informal support group and teaches practical job skills—in this case baking—while also providing tutoring and other services. The men bake chocolate-chip cookies for Northeastern University and Boston College, which helps pay for the costs of the program and provides them with a paycheck. “One thing that’s

very important to me is the notion that there’s an opportunity for everyone to learn,” says Broderick. “And I’ve learned a ton from our trainees.”

The Bakery Café also hosts frequent free community events and fund-raisers, events that draw participants from all over the city. On a quarterly basis, it offers film screenings with a meal as part of its “Dinner and a Movie” partnership with the Roxbury International Food Festival.

And last fall, they partnered with local nonprofit Discover Roxbury on a monthly series to celebrate the histories of Haitian, Jewish and Somali communities in Roxbury, with the café serving meals that reflect the cultures being feted. Broderick recalls a Haitian reporter telling him after one event, “If you’d told me I’d be sitting at a restaurant in my neighborhood eating a Haitian meal, I never would have believed you.”

More information: haleyhouse.org

Cheryl Sternman Rule '92 (cherylsternmanrule.com) is a San Jose-based food writer. Her first cookbook, RIPE: Satisfy Your Lust for Fruits and Vegetables with 75 Fresh Recipes and Hundreds of Simple Combinations, will be published by Running Press in 2012.



Bing Broderick '85 in the nonprofit cafe run by Haley House in Boston's Roxbury neighborhood. He's the marketing director for the organization, which also runs a soup kitchen, an organic farm, culinary education classes, and a program that trains ex-offenders to be bakers.

PHOTO: STEPHEN FAUST

THE PHYSICS OF TERRORISM

By Michael Haederle

Aaron Clauset '01 is finding mathematical patterns in the history of terrorist attacks around the globe. Could his research help nations prevent or prepare for future attacks? The U.S. government seems to think so.



Last summer, physicist Aaron Clauset was telling a group of undergraduates who were touring the Santa Fe Institute about the unexpected mathematical symmetries he had found while studying global terrorist attacks over the past four decades. Their professor said something that brought Clauset up short. “He was surprised that I could think about such a morbid topic in such a dry, scientific way,” Clauset recalls. “And I hadn’t even thought about that. I think in some ways, in order to do this, you have to separate yourself from the emotional aspects of it.”

If the professor’s remark gave Clauset pause, it was the briefest hesitation in a still-unfolding scientific career marked by a string of self-assured performances. At 31, he has published in fields as diverse as paleobiology, physics, computer science, artificial intelligence and statistics, spent four busy years as a research fellow at the Santa Fe Institute and secured a spot at a University of Colorado think tank.

He also has the unusual distinction (at least for a scientist) of having once been a cast member on a reality television show.

But it is his terrorism research that

seems to be getting Clauset the most attention these days. He is one of a handful of U.S. and European scientists searching for universal patterns hidden in human conflicts—patterns that might one day allow them to predict long-term threats. Rather than study historical grievances, violent ideologies and social networks the way most counterterrorism researchers do, Clauset and his colleagues disregard the unique traits of terrorist groups and focus entirely on outcomes—the violence they commit.

Call it the physics of terrorism.

“When you start averaging over the

differences, you see there are patterns in the way terrorists’ campaigns progress and the frequency and severity of the attacks,” he says. “This gives you hope that terrorism is understandable from a scientific perspective.”

It is a strategic vision—a bit blurry in its details—rather than a tactical one. As legions of counterinsurgency analysts and operatives try, 24-style, to avert the next strike by al-Qaeda or the Taliban, Clauset’s method is unlikely to predict exactly where or when an attack might occur. Instead, he deals in probabilities that unfold over months, years and decades—calculations that nevertheless could help government agencies make crucial decisions about how to allocate resources to prevent big attacks or deal with their fallout.

“I would really like to be able to get some broad sketch of what the next 50 years of conflict is going to look like, because that’s what the long-term planners need to know,” he says.

This comprehensive approach explains why Clauset—more of a friendly,

The Physics of Terrorism

super-smart hipster than a Dr. Strange-love—has been invited to consult with the Department of Defense, the Department of Homeland Security and other government agencies.

“His is some of the most important research in the statistics of complex adaptive systems being done today,” says Ken Comer, a deputy director of the Joint Improvised Explosive Device Defeat Organization, or JIEDDO, which is leading the Defense Department’s all-out effort to combat IEDs. Because Clauset has shown that terrorism obeys arcane laws that govern complex systems, it follows that ordinary predictive tools are useless for guessing when and where terrorists might strike. That saves the government critical time and resources, Comer says: “He keeps me from going down some blind alleys.”

After mapping tens of thousands of global terrorism incidents, Clauset and his collaborators have found that terrorism can be described by what mathematicians call a power law. Unlike the familiar bell curve—where most events tend to cluster around the average, with only a small number at the margins—a power law describes a wide range of highly dissimilar events.

A graph comparing the severity of terrorist attacks—how many die—and their frequency creates an L-shaped curve that mathematicians describe as having a “long” or “heavy” tail. One would expect to see thousands of small attacks that kill no one or at most a handful of people, a few hundred events that kill a dozen people, a few dozen that kill a hundred, and a handful of 9/11-scale attacks.

Thanks to this power-law relationship, the risk of a large attack can be estimated by studying the frequency of small attacks. “The conventional viewpoint has been there is ‘little terrorism’ and ‘big terrorism,’ and little terrorism doesn’t tell you anything about big terrorism,” Clauset explains. “The power law says that’s not true.”

Massive acts of violence, like 9/11 or the devastating 1998 bombing of the U.S. embassy in Nairobi, obey the same statistical rules as a small-scale IED attack

that kills no one, Clauset’s work suggests. “The power-law form gives you a very simple extrapolation rule for statistically connecting the two,” he says.

Although the U.S. and European nations have spent years in a semi-permanent state of high alert, most terrorist attacks actually occur in the developing world, the data show—yet these are not the most severe, Clauset says.

The size of terrorist groups is also an important variable. “The bigger they are, the faster they attack,” he says. But gaining experience in committing violence doesn’t necessarily make terrorists more lethally efficient. “The severity of attacks for groups that have done a hundred attacks, versus the severity of attacks in groups that have done 10 attacks, is no different,” he says. “They don’t actually get any better at killing people. They just try more often.”

My childhood wasn’t one of these stereotypical scientist childhoods where I was taking things apart,” says Clauset, who grew up in Winston-Salem, N.C., the child of two scientifically minded educators. He did embrace computers at a young age, learning to program on an Apple IIc. Later, he discovered physics, astrophysics and cosmology with an early CD-ROM.

At Haverford, he hoped to double-major in physics and sociology, but he grew disenchanted with the latter after taking only two courses. “Even Newton-

ian mechanics is more advanced than the best social theory we have, and Newtonian mechanics is 300 years old,” he says.

Clauset’s love affair with computer modeling began at Haverford when he tried simulating evolution with algorithms. “I was fascinated by the idea that I could have an ecosystem inside my computer,” he says. “I could leave in the evening and come back the next morning, and something weird would have happened overnight.” After graduating in 2001, he moved on to the University of New Mexico for his doctorate, drawn in part by its proximity to the Santa Fe Institute, a place where he could hone his skills in evolutionary computation.

On a trip to New York in 2004, he happened to visit an actress friend who worked for an agency that was casting *Average Joe*, an NBC reality series. “She got tickled with the idea of me going on it, and after a couple of days, convinced me to try,” he says. After an audition he was invited to join the cast.

The premise: A group of regular-looking guys would compete for the heart of a beautiful, unattached woman (a redheaded car-show model, in this case). Clauset—tall, on the skinny side, with gold-rim glasses framing his wide-set blue eyes—fit the bill as the wonky computer scientist wading into the deep end of the dating pool. He made it through two episodes of competition before being eliminated.

He still gets teased about it, yielding a scientific insight of a different order: “I learned a very valuable lesson, which is that a little bit of embarrassment on

STANDARD COUNTERTERRORISM RESEARCH ASKS WHY PEOPLE RESORT TO VIOLENCE OR JOIN TERRORIST GROUPS. “I DON’T CARE WHY PEOPLE DO IT,” CLAUSER SAYS, “I WANT TO KNOW HOW. GIVEN THAT THEY’RE GOING TO DO IT, WHAT DO THEY DO? WHEN DO THEY DO IT? HOW BIG DO THEY DO IT?”

your part leads to a lot of enjoyment on your friends' part." Romance won out in the real world, though. In 2009 he married Lisa Mullings, a nutrition educator. "I often joke that Lisa's having a more important impact on the world than I am," he says.

In December 2006 Clauset took a postdoctoral fellowship at the Santa Fe Institute, an incubator for big ideas that brings together scholars with vastly different backgrounds—from computer scientists and physicists to linguists, economists and anthropologists.

Visitors commonly encounter major-league science talent, like Murray Gell-Mann, a Nobel Prize-winning physicist who helped found the institute, but they might also spot novelist-in-residence Cormac McCarthy shyly mingling at the 3 p.m. tea, a daily ritual meant to draw people out of their offices. Valerie Plame Wilson, whose career as a covert CIA officer was torpedoed by a journalist's revelation, works in the development office.

One of Clauset's first projects at SFI was an effort to find simple evolutionary rules governing mammalian body size. Why are there relatively few large species, like elephants, and lots of small species, like shrews and mice?

He and collaborator Douglas Erwin, a paleobiologist at the Smithsonian Institution's National Museum of Natural History, started with the observation that as species evolve, they tend to grow larger. There are obvious short-term benefits: Larger creatures are good at regulating body temperature, controlling food sources, and warding off predators. There are long-term tradeoffs as well, such as smaller populations, a lower birth rate, and greater sensitivity to environmental changes—it turns out that large species go extinct more quickly than their smaller cousins.

One might think downsizing is the answer, but life isn't a bed of roses for small mammals, either. They need to eat constantly to stay warm. In fact, there is an evolutionary limit to how *small* they can become—about 2 grams. "Much smaller than that, and they wouldn't be able to maintain their

body temperature," Clauset says.

Clauset and Erwin ran a simple computer model that factored in these two opposing evolutionary tendencies and came up with a curve that nicely matches the real-world size distributions for some 4,000 mammalian species over the last 50,000 years. "This trade-off between short-term gains and long-term risks creates an overall pattern that we see in the size diversity of species worldwide today," he says.

Clauset, who claims he hasn't taken a biology course since the 10th grade, expects to deepen his understanding of

same simplified, data-averaging technique to terrorism as he had to mammalian body sizes. "It turns out no one had really thought about taking this approach to thinking about terrorism—looking at the big patterns," he says.

Standard counterterrorism research asks why people resort to violence or join terrorist groups. Are they poor, disenfranchised or uneducated? "I said to myself, 'I don't care why people do it,'" Clauset says. "I want to know how. Given that they're going to do it, what do they do? When do they do it? How big do they do it?"



The Woolworth Building rising behind the rubble of the collapsed World Trade Center after the terrorist attacks of 9/11.

biology in his new role as an assistant professor at the Colorado Initiative in Molecular Biotechnology, an interdisciplinary research center at the University of Colorado in Boulder.

Others—most notably the early-20th-century British scientist Lewis Fry Richardson—have tried to write mathematical models of human conflict, but Clauset had never heard of this research when he and a friend named Maxwell Young started talking about modeling terrorism in 2003, about the time the U.S. invaded Iraq.

Clauset realized he could apply the

Clauset and Young (later joined by political scientist Kristian Gleditsch from the U.K.'s University of Essex) found a database of worldwide terrorist attacks that had been maintained by the Oklahoma City-based Memorial Institute for the Prevention of Terrorism. A Department of Homeland Security training partner, MIPT recorded 36,018 terrorist events in 187 countries from 1968 to 2008, of which 13,407 attacks had killed at least one person.

Plotting the frequency of the lethal attacks against their severity yielded an unexpected pattern: The more frequent

The Physics of Terrorism

attacks resulted in relatively few deaths, while the infrequent big attacks killed the most people, the researchers found.

They were surprised to find that the most severe attacks were clustered in the developed world. Because terrorists aim for high-density (hence high-visibility) targets, “the bombs are attracted to where the people are”—trains and airplanes, for example, Clauset speculates.

He has also found that terrorism fueled by religious extremism differs in a critical respect from earlier forms, such as 19th-century anarchism, the anticolonialist insurgencies of the early 20th century or Cold War-era revolutionary movements. “Religious groups accelerate their attacks faster than secular groups,” Clauset says.

Extrapolating from the data, he says there is a “very real” danger of an attack even more devastating than the 9/11

plane hijackings, in which nearly 3,000 people died. “It’s well within the realm of possibility within the next 50 years that a low-yield nuclear bomb is detonated as a terrorist attack somewhere in the world,” he says. Such a bomb could kill tens of thousands of people, depending on when and where it went off.

Ken Comer, deputy director of the government’s anti-IED effort, says this new approach to modeling terrorism arrived at the right time and that Clauset clearly grasped the import of his findings: “When we did finally show up at Santa Fe Institute to chat with him, he said, ‘I was wondering how long it would take the Department of Defense to look me up.’”

Afghanistan, where NATO troops have suffered hundreds of casualties in IED attacks, presents a model of asymmetrical warfare in which the “enemy”

might be farmers by day—or even government policemen—and Taliban fighters by night. There, leadership structures are less important because individuals or small cells are making their own tactical decisions, making conventional models based on opposing armies tackling one another head-on nearly useless, Comer says. “This is so far beyond the typical quantitative analysis that the DOD has done for decades,” he says, “[that] we’d better be talking to the Aaron Clausets of the world.”

Some in the counterterrorism establishment are politely skeptical about Clauset’s results. Walter L. Perry, a senior information scientist at the RAND Corporation who has worked with battlefield commanders in Iraq to make next-day predictions of when and where insurgents might mount IED attacks, says the

PHOTO: KATE RUSSELL

A SCIENTIST’S EDUCATION

In the “About Me” section of his website, before he gets down to describing his wide-ranging research interests, Aaron Clauset opens with a heartfelt homage to Haverford College. “Some of my fondest memories,” he writes, “are from my time at Haverford, where there was never a shortage of intelligent or ambitious people to learn from. As a result, I’m a strong supporter of the small liberal arts college experience, and particularly so for their role in science education.”

In a phone interview, Clauset, now an assistant professor at the University of Colorado at Boulder, where he teaches such courses as Design and Analysis of Algorithms, recalled being “sleep-deprived and over-committed” at Haverford, where he chaired the Customs Committee, “dabbled in the social sciences,” and competed on the (now defunct) varsity wrestling team.

“What was wonderful about Haverford was that the sky was the limit,” he said. “Nothing was out of bounds. It was very easy to discover yourself having a three-hour conversation in the DC about the meaning of life or the Honor Code. Those kinds of conversations were an integral part of my intellectual education.”

In his Haverford classes, Clauset said, “there was a vital intellectual atmosphere where students were encouraged to have an opinion and those opinions were valued. Much of my perspective on science I learned from the physics department at Haverford. Much of my intuition about what makes sense as scientific questions, and what mysteries I want to solve, formed at Haverford.”

—Eils Lotozo



predictive power of mathematics-based forecasts improves when more immediate details are known. “We talk about getting inside the enemy’s decision-making loop,” he says. In Iraq, “we looked at more recent historical data. What happened six months ago was of no use to us. We looked at what took place within the last month.”

RAND’s model achieved 35 percent accuracy, Perry says, information for which the commanders were grateful. It’s a classic example of applied operations research, a field that RAND in its earliest incarnation helped develop during World War II.

The level of abstraction used by Clauset and other researchers makes Perry uncomfortable. “I’m a little bit skeptical that something like that can actually be done,” he says of such long-range forecasting. “The groups that do these terrorist attacks are loose cannons: There’s no two alike, and it’s all very localized and depends on local grievances.”

Clauset finds such objections familiar; after all, reviewers for some academic journals have rejected his papers, and analysts trained in the social sciences often deny that there might be impersonal patterns to human behavior. He calls the reliance on social-dynamic analysis in much of the counterterrorism establishment “discouraging.”

Common patterns emerge among global terrorist groups because of organizational dynamics, he believes. “There are fundamental constraints on the behavior of terrorist organizations that look very similar to the kinds of constraints that start-up companies face,” he says. “This limit is manpower.”

Terrorist groups, like small companies, are made up of highly motivated people looking to make a product—terror attacks. “Both of these face the problem that they need to grow, or they’re going to die,” he says. With small groups, if a key member leaves, it’s a major blow; with a larger workforce, one person’s departure doesn’t matter as much.

That’s why the U.S. decapitation strategy has failed to subdue insurgent groups, he believes. “Someone was joking a few

“SOMEONE WAS JOKING A FEW YEARS BACK ABOUT HOW WE’VE KILLED THE NO. 3 AL-QAEDA GUY IN IRAQ 20 TIMES,” CLAUSSET SAYS. “THEY KEEP REPLACING HIM WITH SOMEBODY ELSE.”

years back about how we’ve killed the No. 3 al-Qaeda guy in Iraq 20 times,” he says. “They keep replacing him with somebody else. We need to understand the phenomenon, not the network. The network is the manifestation of the phenomenon.”

One measure of the seriousness with which the defense establishment regards Clauset’s research is the number of entities for whom he has consulted. In addition to the anti-explosive-device group JIEDDO, they include the Defense Advanced Research Projects Agency, the U.S. Naval War College’s Strategic Studies Group, and the science and technology office of the Department of Homeland Security.

He has also collaborated with The MITRE Corporation, a McLean, Va., nonprofit that oversees highly classified research contracts for the Defense Department and other national-security agencies. Brian F Tivnan, chief engineer in MITRE’s modeling and simulation department, says Clauset’s work helped prompt him to convene a meeting of top researchers and defense officials at the Santa Fe Institute in August 2009.

This type of data-driven terrorism research is less prone to the ideological distortion that accompanies more subjective analyses, says Tivnan, who emphasizes he can speak for himself and MITRE but not for government agencies. “When we start thinking about the implications for national security, it first broadens the perspective beyond Sept. 11, 2001, in the United States,” he says. “Analytically, we’ve looked at other kinds of conflict and terrorism itself for several decades.

Aaron did a magnificent job in characterizing the dynamics of terrorism over the better part of four decades. From a scientific standpoint, it forces the conversation to remain analytical and apolitical, which is very important.”

Having worked almost within sight of the Los Alamos National Laboratory, where the first atomic weapon was designed, Clauset is aware of the real-world implications of his research, and he says that scientists working in and around national security need to be careful. “Some people make strong claims about what their models show,” he says. “I don’t know if policy makers are sensitive to these issues. Like many people, they trust scientists to be conservative and cautious. Scientists trust the policy makers to be conservative and cautious.

“The end result is that probably, over the last eight years, a lot of people have been killed that didn’t need to be killed—whether on our side or on everybody else’s side.”

Regarding his own research, he says, any timeline of prediction is so long that no specific members of terrorist groups would be directly targeted for elimination as a result of his advice. Still, there are times when he sets aside the abstractions with which he is most comfortable.

“It is weird when you step back and say, ‘There are thinking, social beings in these organizations. They have families and causes and ideals and so on.’ And I’m thinking about them as being a little bit like particles.

“But,” he says, “the patterns speak for themselves.”

Michael Haederle lives in New Mexico. A longer version of this story ran in Miller-McCune Magazine.

A LEGACY BEYOND RUNNING

When the men's cross country team won the NCAA Division III championship in November, it was a first for Haverford and for coach Tom Donnelly. But to hear his former athletes tell it, Donnelly has always nurtured winners, in all kinds of ways, over his 36 years at the College. By Katherine Unger '03

"People ask me all the time, 'What do you look for in a recruit?' I tell them all I look for is a nice kid who really likes this sport and wants to be part of a really close team." —**TOM DONNELLY**

On Nov. 20, 2010, roughly 280 runners lined up to race in the men's NCAA Division III cross country championship in Waverly, Iowa. Just 24 minutes and 22.2 seconds after the gun went off, Anders Hulleberg '11 crossed the finish line in first place, hands raised to his head in disbelief. "It was a feeling of, 'What's going on? This can't be real,'" says Hulleberg. The rest of the scoring team members finished just 31 seconds in his wake and captured the team title, making the team the first in Haverford history to win an NCAA championship.

Coach Tom Donnelly resists taking any credit. The athletes "are the ones who do everything, not the coach," he says. Many current runners and even more alumni would beg to differ. Over the 36 years that Donnelly has headed the men's running programs at Haverford, he has guided hundreds of young men toward success, on the track, in the field, in the classroom, and in careers from medicine to business to coaching teams of their own. His legacy is apparent in the achievements of his former athletes. Their appreciation for all that they learned under Donnelly is almost palpable.

SEEKING EXCELLENCE

Three and a half decades ago, Donnelly came on as coach of a team that hadn't won a single meet in six years. They didn't win one his first year as coach. But slowly things began to turn. By the time Anjan Chatterjee '80 arrived on Haverford's campus in 1976 and joined the track team as a long jumper, the team began to win a few duals meets. But, says Chatterjee, now a neuroscientist at the University of Pennsylvania and a member of Haverford's Board of Managers, "We didn't want to be complacent with that." After years of gradual improvement, and assurances from Donnelly that Chatterjee would one day see his name on the record boards in the gym, Haverford clinched



the team conference title in indoor track during Chatterjee's senior year—and in dramatic fashion, coming down to the final event.

One of the athletes that helped secure that victory, Kevin Foley '83, also took away the sense that "good enough" wasn't enough for Donnelly, or for himself. "We aimed high," says Foley, president and CEO of financial-services firm Aqua. "Just because you were at Haverford or were good at another thing, that was no excuse for being satisfied with mediocrity as an athlete. Tom was not going to tolerate gentleman's Cs as an athlete at Haverford."

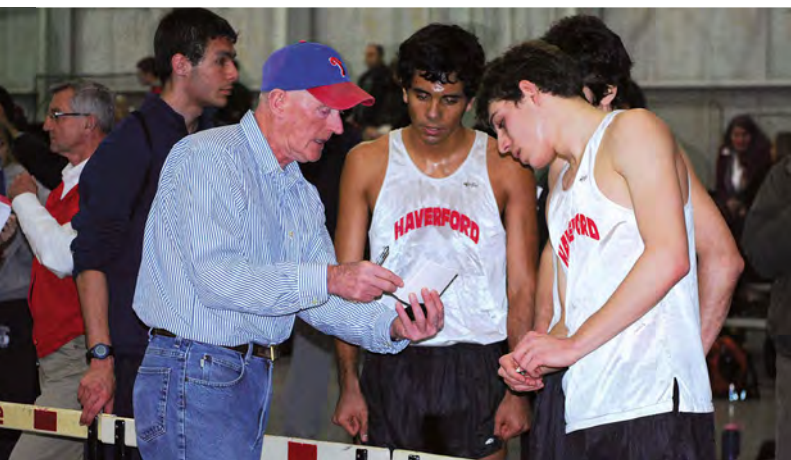
But that doesn't mean that less-gifted athletes don't have a place on the team. "The funny thing about Tom is, he is just interested in improvement," says Foley. "If you can run 6-minute pace for 5 miles, he thinks you can run 5:30 pace. If you played the violin, he would just want you to play the violin better." Donnelly himself says he works to show his athletes that every member of the team should be valued. "You try to set up a team structure where you point out that the first resource when guys are struggling is going to be a person on the team," he says. "If a guy is slow or fast, it doesn't matter. They can bring so much to the team."

One of the fast ones, J.B. Haglund '02, was an All-American and national champion during his time at Haverford, and now serves as an assistant coach under Donnelly. But his senior year, alone on his way to an all-expenses-paid meet in California, his thoughts were with the slower runners who had worked

hard and committed as much time and effort as he had. “I felt that I had better run well and get the job done, because I’m responsible to them, and because they expect you to, just like we expect them to do as well as they can,” he says.

A COACHING TRADITION

Haglund, who also coaches the track and field teams at Lower Merion High School, where he teaches English, is not the only Donnelly alum to follow in his footsteps professionally. “I knew for a long time that I wanted to teach and coach, but after running for Tom there was zero doubt in my mind,” says Jim Ehrenhaft ’87. After graduating, Ehrenhaft returned to his high school alma mater—Washington, D.C.’s St. Albans—where he began coaching the cross country and track teams. He now



also coaches for St. Albans’ sister, National Cathedral School. Under his care, his athletes have achieved a Haverford-like level of domination. In cross country alone, the boys have won nine conference titles and four Maryland-D.C. titles in 13 years, and the girls have won six conference titles and two Maryland-D.C. titles. For Ehrenhaft, the victories are just icing on the cake. “Tom was always mindful of the more transcendent meaning of running,” he says. “That resonates with me on a daily basis.”

Greg Bielecki ’03 has also found success as head coach of the cross country and track teams at La Salle College High School, where he also teaches, and where Donnelly himself attended high school. It’s a job that Donnelly encouraged Bielecki to seriously consider during his senior year, when Bielecki was applying mostly for business-related positions. Now Bielecki says that rarely a week goes by without him calling Donnelly to talk.

“Sometimes it’s just about the [Phillies] sometimes it’s just about his guys,” says Bielecki. This past fall, Bielecki says, Donnelly helped him work through a difficult season, which ended with La Salle losing the Catholic League title after having won the previous seven. “It was enlightening to just kind of debrief with him, hear him say that you can learn a lot from these experiences,” says Bielecki, who has drawn far more than just the technical points of training from Donnelly. “Lots of people can go online and get workout programs,” he says. “I think the science part is kind of easy. What Tom can do really well is the art part of it.”

A MODEL FOR LIFE

For many of Donnelly’s runners, it’s “the art part” that has stuck. Matt Leighninger ’92, executive director of the Deliberative Democracy Consortium, went as far as dedicating his book, *The Next Form of Democracy*, to his high school coach and to Donnelly, as “builders of great institutions.” Leighninger, a seven-time All-American and two-time national champion, says that Tom “has set up a situation where a lot of smart people who have ideas about what they want to do with their lives . . . can work really hard together and achieve great things. Intellectually, that’s been a really important thought for me.”

Donnelly’s approach to leadership has inspired many Haverford graduates who went on to work in education. Aaron Cooper ’98, assistant headmaster at the Elisabeth



Morrow School in New Jersey, says: “I often go to education conferences and a fairly common opening [exercise] will be to have us close our eyes and think back on our best teachers. It’s always Tom that comes up for me.” In working with his faculty members, Cooper recalls Donnelly’s attention to each individual on the team. “I think he got the most out of each of us,” he says. “I think about that now—what each [faculty member] might need to hear from me to be the best that they can be.”

Clearly, Donnelly’s influence has extended beyond the athletics department, and indeed far beyond the few years any one of his athletes spends under his direct guidance. “Never once has Tom said, ‘If you want to be successful in life, here’s what you do,’” says Bielecki. “You know exactly how to be successful in life because of the way he lives his life and handles himself, and the way he treats you. And when you finish and look back, you think, I just learned so much.”

Those lessons serve as a touchstone, uniting members of the Haverford community across decades, says Chatterjee. “Why people over the years have continued to be drawn by him and mesmerized by him is because in some ways he has created an environment on the track team which is a distillation of the best of Haverford: A sense of community, of striving for excellence, in a way which has crossed generations.”

Katherine Unger ’03 lives in Bel Air, Maryland, with her husband Brian Baillie ’05, who ran for Coach Tom Donnelly from 2001 to 2005.

Roads Taken and Not Taken

ANYA KRUGOVOY SILVER '90

I was always a timid child, the one who wanted recess to be over sooner so that I could avoid the jostling, sometimes cruel hierarchies of the playground. When I arrived at Haverford in the fall of 1986, I felt, once again, overwhelmed by my new peers, all of whom were seemingly more comfortable and confident than I was in this new environment of customs groups, alcohol and coed bathrooms.

In the classroom, though, I felt at home, both socially safe and intellectually challenged. When my freshman English professor, Debora Sherman, drew a bird on the board and wrote “soul” next to it, I was smitten with the pleasures of symbol and language. The next year, when Professor Stephen Finley introduced me to John Ruskin and William Morris, I was able to think about the pursuits of beauty and literature in moral terms, of art as a fundamental necessity for all human beings and, at its best, a form of service. I knew that I wanted to write poetry, and I had come to a place where this calling was taken seriously. In his poetry writing seminars, Professor Finley urged students both to hone a craft and, though he didn’t use the word explicitly, to explore the “soul” of human experiences, both our own and others’.

With my Haverford professors as models for the kind of life that I wanted to live, I took a well-defined road after graduation. After graduate school in English literature at Emory University, I had the good fortune to get a tenure-track job with my husband at Mercer University, in Macon, Ga. I continued to write, and my career trajectory seemed secure.

Then, in 2004, while I was pregnant with my son, I was diagnosed with Stage



III inflammatory breast cancer. IBC is the most aggressive and lethal form of breast cancer. Statistics for long-term survival are grim. I was accustomed to discussing the “journey of life” in the poetry classroom: in Robert Frost’s “The Road Not Taken,” or Constantine Cavafy’s “Ithaca.” Cancer changes that journey fundamentally and forever. It’s a road that I would never have chosen to take. I could cope with the baldness and exhaustion, the paradox of nurturing life while fighting for my own. What really terrified me was the strong possibility that I would die soon, before I had accomplished what I meant to, and before my son was old enough to remember me.

One way that I responded to cancer was to write. Cancer became what Emily Dickinson calls my “flood subject.”

I wrote and wrote and wrote. Writing about cancer gave shape to the hazards of illness. It helped me control my response to fear, and to explore the metaphysical questions that suffering raises. Poetry enabled me to share the experience of being seriously ill with a world that often does not want to see cancer beyond pink ribbons and survival. It helped me communicate with my sisters and brothers in disease. Oddly, this terrible road resulted in my becoming the poet that, at Haverford, I wanted to be. I found my subject; I found my vocation. We don’t always get to choose our roads.

When my first book of poetry, *The Ninety-Third Name of God*, was published in 2010, I had just suffered a recurrence of breast cancer in my sternum. My cancer is now metastatic, which means that it is considered treatable but

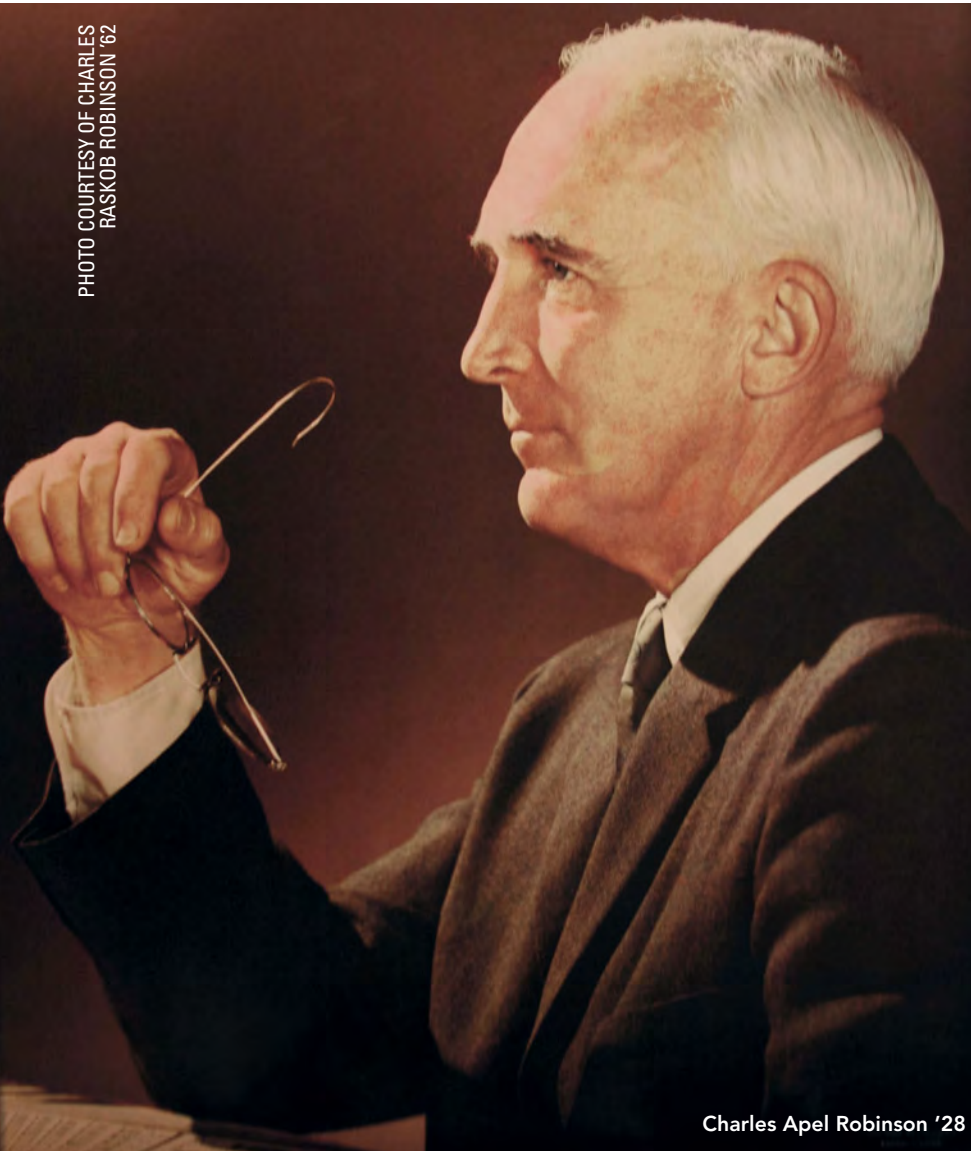
not curable. I hope to live and write for many more years, but I know that my life might well be over in a year, maybe two. How do I cope with this reality? I do what I learned to do at Haverford: I teach, hoping to instill in my students the transformative love of the written word and the search for beauty and truth that makes us human. And I write. My life is deeply satisfying and happy. Every day with my husband and child is miraculous. I accept the road that I am on. And, every year, I draw a bird on the chalkboard and write “soul” next to it.

Poet Anya Krugovoy Silver is an associate professor of English at Mercer University in Macon, Georgia. Her debut collection of poems, The Ninety-Third Name of God, was published by Louisiana State University Press in October.

CARE TO SHARE YOUR STORY of roads taken (or not taken) since graduation? Drop us a line! elotozo@haverford.edu

giving back

PHOTO COURTESY OF CHARLES RASKOB ROBINSON '62



Charles Apel Robinson '28

Charles Apel Robinson 1928 Memorial Scholarship Fund A Multigenerational Honor

For the Robinsons, giving back to Haverford is a family affair. **By Sacha Adorno**

The family of Charles Apel Robinson '28, likes to share a memory that they feel best exemplifies the patriarch's love of people and interest in the world. Many years ago, Charles picked up his son (Charles R. '62) and daughter-in-law Barbara, who had just come to Philadelphia from New York City, at the train station. At the same time, he also picked up a third guest, Sergio, a young man from Brazil who spoke little English and was traveling through the United States. Upon arriving at the Robinson home in Chester County, Pa., the visitors were shown to their rooms. Father and son, finally having some privacy, discussed Sergio.

"We each thought he was the other's guest!" says Charles R. "This is a favorite family story. It illustrates the nature of my parents—welcoming and very generous of spirit." For that summer, Sergio, by happenstance, became part of the Robinson clan.

The family was always accepting of new members. Seven of the Robinson's 14 children were adopted—one brother was born in Italy and another in Germany—and many came to the fold with special needs. During the summer months, the Robinsons hosted children from the Fresh Air Fund, which connects city kids with experiences outside of urban areas. And every year, international exchange students found a home-away-from-home on the family's sprawling estate.

"My mother was one of 13 children," explains Charles R. "The daughter of John J. Raskob, who was instrumental in the building of the Empire State Building and was a key figure in the histories of GM and DuPont, she was born into a very competitive family at a time when options for women were extremely

limited. Driven, fun loving, full of life and also very no nonsense, she made a career of her family. Together my parents provided love and support for many children, biological, adopted and otherwise.”

Because so many of the Robinson’s children and grandchildren also went

to Haverford, Charles’ family decided to honor his legacy and give back to Haverford College by establishing the Charles Apel Robinson 1928 Memorial Scholarship Fund. The multigenerational fund provides assistance to international students with demonstrated

financial need, whose background and character show a high level of commitment to building successful multicultural communities.


“We were motivated by several things when defining the scholarship’s purpose,” explains Charles P. Robinson ’89, son of Charles R. and Barbara. “My grandparents’ home was always full of visitors from around the world. The scholarship acknowledges their openness to people from all walks of life.” He adds, “We also want to encourage students outside of the United States to apply to Haverford. So many international students flock to universities in the States, and the tremendous wealth of liberal arts colleges is too often overlooked.”

The Robinson family also hopes that each scholarship recipient will become part of their extended family. Says Christopher Robinson ’76, brother of Charles R., “The scholarship is designed to connect individuals that might not otherwise meet. And following my parents’ lead, our family also wishes to offer a friendly hand to international students adapting to a new culture far from their own families.”

Indeed, Rengyi “Emily” Xu ’12, the most recent recipient of the scholarship, feels part of the Robinson fold. The economics major from Shanghai uses Skype to talk with Charles P, who lives in London and speaks Mandarin. She also visits nearby attractions, such as Longwood Gardens, with Maria Rosa Robinson ’99, one of Charles A.’s granddaughters.

“This scholarship means a lot to me and my family,” says Emily. “I am grateful to have the opportunity to attend Haverford and the support and friendship of the Robinsons.”

Among the Robinson clan, the fund has become a favorite focus of giving at holidays and birthdays. In fact, Charles R.’s sons encouraged guests at his recent 70th birthday party to give to the fund in lieu of gifts. And Charles R. and Barbara match all gifts of up to \$1,000.

“This fund is a nice multigenerational way of showing support for Haverford and paying tribute to our grandparents,” says Charles P. “We hope it will serve as a template for others.” 

HAVERFORD COLLEGE



The Charles Apel Robinson 1928 Memorial Scholarship



RENGYI "EMILY" XU
Class of 2012
Shanghai, China

Major and Special Projects

I am currently a junior pursuing a double major in Mathematics and Economics and a minor in Japanese. During the summer after freshman year, I worked with my math professor to do research on symmetric functions at Haverford.

Non-Academic Activities

Since freshman year, I have been actively involved in the International Students Association at Haverford. I had a lot fun organizing and attending the events related to international culture and issues. Meanwhile, playing the piano is another activity that I love. I have been practicing piano since kindergarten and took a semester of Chamber Music at Haverford. I also work as a student assistant at the Instructional Technology Training Center and as a Chinese and Japanese tutor at Haverford. Last summer, I went back home and interned in a local company for a month.

Career Plans

I am hoping to work in the finance industry, but I know this kind of thing tends to change. Therefore, I am trying not to over plan my life and am open to any opportunity and challenge.

What would you like to tell your scholarship donors?

I feel really grateful that I have received the scholarship again this year. I still remember the thrill the first time I filled out this form and wrote this thank you note as a freshman. As a junior now, I am a little sad to realize that half of my college life is over. Haverford has taught me so many things other than academics that I will remember for my whole life. There were ups and downs during the past three years, but at the end of the day, I always feel lucky that I made the choice of leaving my sweet home in Shanghai to come here. This simple thank you note is nowhere close to expressing how much I appreciate receiving the scholarship. Thank you again!

Witness Your Legacy

MAKING CONNECTIONS

Thanks to Haverford’s Office of Stewardship, directed by Janet Heron, scholarship donors are able to form lasting bonds with the students their funds support. Each year, we ask scholarship recipients to connect with their donors and/or donor families in writing by completing a “Witness Your Legacy” form. Donors and students also have the opportunity to meet in person at the annual Scholarship Donor Acknowledgement Luncheon held on campus in April. Donors are also encouraged to meet the students informally whenever they visit the College. Contact Janet at 610-896-1423 or jheron@haverford.edu.



Young Alumni Make a Big Impact

When October was declared the first annual Young Alumni Giving Month, members of the classes of 2001 through 2010 learned that all gifts (and pledges for recurring gifts) made during the month would be matched three-to-one by an anonymous donor. Young alumni responded with dramatic increases in participation from previous years to take advantage of this opportunity to quadruple their gifts.

More than 700 Fords who graduated over the last decade donated a total of \$66,667, which maxed out the matching gift of \$200,000. This represents a quarter of the College's Young Alumni body, and a 226 percent increase in participation over fall 2009. At least fifty members from each class gave in October, and the class of 2009 had more than 100 participants.

The challenge was announced via email blasts, which also directed alumni each week of the month to a new video on the Haverford website (www.haverford.edu/fallnow). The two-minute videos were inspired by top reasons to "Fall for the Ford": Customs, the Honor Code, Academics, and Global Citizenship. The four films were produced by Danny Bedrossian '13, who also wrote the music for the song performed by classmate Mary Hobbs '13 (lyrics by Ann Wolski '13).

The excitement built over the course of the month, and on October 31, three alumni in particular came forward with gifts of unanticipated generosity. A \$5,000 gift was made through the family foundation of an anonymous alumna of the class of 2010, who was specifically motivated by the matching gift. "We'd normally have given anyway, but to be able to give that much extra was an opportunity we could not pass up," she said. "It certainly motivated me to give at a time when I wouldn't usually have been thinking about it." This was her first gift since graduating last May. She added, "It feels good to support a school as fine as Haverford through means other than tuition."

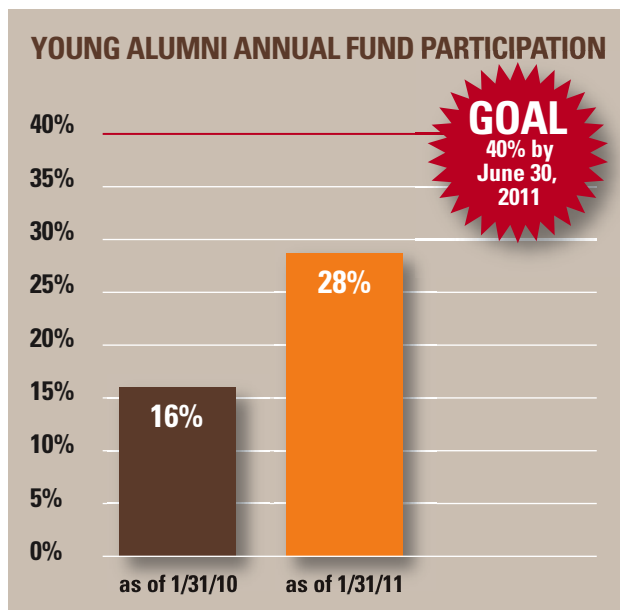
And when Andy Ray '01 and Randy Ko '01 learned that the College was just \$6,574 short of maxing out the matching dollars from the anonymous donor, they decided to make up this amount themselves.

"Three-to-one leverage can be a beautiful thing," said Andy Ray. "We deeply appreciated the gesture of this generous donor, which was effective in increasing not only the depth (dollar amount) of gifts, but also the breadth of participation (number of donors)," said Ko. Andy Ray added, "We're hopeful that our gift might also make the College more willing to extend

the definition of Young Alumni out another few years, so, as members of the class of 2001, we can avoid becoming Old Alumni six months from now." Ray and Ko's suggestion: "Maybe we could be called 'Tween' alumni."

"What an impressive showing by our young alums," said Michael Kiefer, the College's vice president for Institutional Advancement. "In the wake of the world financial crisis, income from tuition and the endowment are compromised, so the College must rely even more on gifts to balance our operating budget. We also want our youngest graduates to realize that their gifts of any amount make a difference. Their level of participation—which was so high for this challenge—serves as a referendum on the overall quality of their experience at Haverford. And yes, we are profoundly grateful for the generous incentive provided by our anonymous Board member."

In addition to the challenge, the designation of the month of October as Young Alumni Giving Month helped these younger donors establish a pattern of giving early in the College's fiscal year, which is a great help to Haverford. Next October, Haverford will stage the second annual Young Alumni Giving Month, which is sure to build upon the success of this year's high levels of participation. —Alison Rooney



Alumni Weekend AT A GLANCE



The following events are open to all alumni, though reservations are required for events marked with **R**. Selected featured events are described below. Additionally, many classes are holding their own exclusive gatherings. Various departments and offices will be open throughout the weekend, such as Magill Library, the Arn H. '76 and Nancy Tellem Fitness Center, the Career Development Office and the Coop. A number of campus tours will be available as well.

Friday, May 27

- All-alumni trip to the Barnes Foundation **R** 2 pm
- '61 Panel: "What Haverford Did (or Did Not Do) to Prepare Us for Life" **R** 2:30 pm – 4 pm
- "Going Green @ Haverford" discussion and green roof visit **R** 2:30 pm – 3:30 pm
- "Quaker Life at Haverford and Beyond" with Faculty Director of Quaker Affairs Kaye Edwards and Assoc. Director Emily Higgs '08 **R** 3 pm – 4 pm
- An overview of the Center for Peace and Global Citizenship with Exec. Director Parker Snowe '79 **R** 4 pm – 5 pm
- '06 Presents: Cantor Fitzgerald Gallery exhibition and reception **R** 4:30 pm – 6 pm

- "God, Secular Humanists, and Morality: Talking About Talking About God" with Professor Sid Waldman **R** 4:30 pm – 6 pm

"This class comes out of my current work on trying to facilitate people becoming more moral and compassionate. It is aimed at religious believers and secular humanists, including agnostics and atheists. One of the reasons religion interests me is that it deals with some of the biggest questions in life. I will also address the challenges in speaking about God in a secular age and at colleges and universities. Discussion, comments and questions will follow the class."



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- Bi-college Oneg Shabbat/Sabbath **R** 6 pm – 7:30 pm
- All-alumni dinner **R** 6 pm – 8 pm
- Dessert under the tent featuring Brazilian jazz band Minas **R** 7 pm – 9 pm



- Fifth Form Film Screening and Q&A with Adam Orman '96 and Bill Stern '96 **R** 8:15 pm – 10:15 pm
Set during the 1991 Gulf War, *Fifth Form* is a dark comedy about a prank that tears apart a boy's dorm at an elite prep school. Josh Schuster, a new Jewish student caught between warring factions, must decide if he will be a peacemaker or the catalyst for escalating the conflict. After the movie, stay for Q&A with the film's creators. Watch the trailer at www.fifthform.com.

- Step Sing, Bryn Mawr 9 pm

- An Evening in the Strawbridge Observatory with Professor Emeritus Bruce Partridge **R** 9:30 pm

Join Professor Partridge for an "Invisible Astronomies" slideshow and open house.



Saturday, May 28

- Bird tour with Ben Jesup '86 **R** 7 am
- Yoga with Dana Miller '86 **R** 8:30 am – 9:30 am
- Haverford Arboretum tour **R** 8:30 am – 9:30 am
- '66 Presents: "What's On Your Mind?" **R** 9 am – 10:30 am
- Douglas B. Gardner '83 Integrated Athletic Center and Arn H. '76 and Nancy Tellem Fitness Center tour **R** 9 am – 9:45 am

- The Fate of the Printed Word - Media, Publishing and Books in the Digital Age **R** 9:30 am – 10:45 am

Newspapers, books and publishing companies must continually adapt to the emerging technologies in order to maintain a sustainable industry into the future. This panel will discuss the fundamental shifts in the print and publishing industry brought on by the electronic age. Moderated by Associated Press Special Correspondent David Espo '71, with journalism professor Loren Ghiglione '63, independent journalist Neal Koch '76 and Boston *Globe* City Editor Michael Paulson '86.





■ **State of the College and Alumni Celebration Ceremony with President Stephen G. Emerson '74** R 11 am

Join us for the Parade of Classes, and to celebrate reunions, announce class gifts and honor the recipients of the 2011 Alumni Association Awards, which will be given in the following categories:

Alumni Award - For Sustained Service to the College

Haverford College Alumni Distinguished Achievement Award - For Outstanding Contributions in a Profession

Haverford Award - For Service to Humanity

Haverford College Young Alumni Award - For Accomplishments in Leadership

More information about the awards can be found at fords.haverford.edu.

■ **All-alumni buffet luncheon** R 12:30 pm – 1:30 pm

■ **Scarlet Sages luncheon** R 12:30 pm – 1:30 pm

■ **All-alumni trip to the Barnes Foundation** R 12:30 pm

■ **Jacob Jones ice cream social** 1 pm – 2 pm

■ **Student-led tour of campus** R 1:30 pm – 2:30 pm

■ **'61 Presents: "Quaker Values in the Modern World"** R 1:30 pm – 3 pm with Steve Klineberg '61, Frank Stokes '61 and Joe Volk, formerly of the Friends Committee for National Legislation

■ **'91 Presents: Campus Scavenger Hunt** R 1:30 pm – 3:30 pm

■ **"Where am I?" science lecture with James Ranck '51** R 2 pm – 3:30 pm

■ **HaverCamp Presents: The 13th Annual Family Fun Fair** R 2:30 pm – 4 pm

■ **Campus Master Plan presentation and discussion with Jim Friedman '67** R 3 pm – 4 pm

■ **'81 Presents: Modern Biotechnology & Society** R 3 pm – 4 pm

Panel presentation and discussion of recent developments in biotechnology. Has the science delivered on its promises? What forces shape its future? What's on the horizon for basic



research, patient care, law, medical ethics and bio-business? Panelists include scientist and entrepreneur Carl Alving '61, biotechnology patent attorney Bennett Berson '81, and philosopher and bioethicist Sarah Clark Miller '96. Moderated by Professor of Biology Jenni Punt BMC '83.

■ **Lambda Symposium: "Haverford Life Then & Now"** R 3 pm – 4 pm

■ **The 1833 Society "Conversations with the President"** (by invitation only) R 4 pm – 5 pm

■ **Office of Multicultural Affairs Open House** 4 – 5 pm

■ **Reception with faculty members hosted by Provost Linda Bell and family** R 5 pm – 6 pm

■ **Class receptions, dinners and parties** R evening

Sunday, May 29

■ **Nature Trail run or family walk** 8 am – 9:00 am

■ **Yoga with Dana Miller '86** R 10 am – 11:00 am

■ **Quaker Meeting for Worship** 10:30 am

■ **'61 Memorial Service** 9 am

■ **'56 Memorial Service** 9:30 am

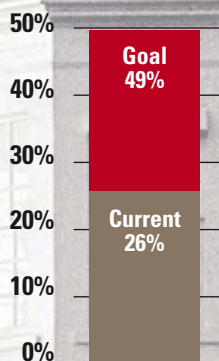
■ **Catholic Celebration of Mass** 12 pm – 1:00 pm



View the complete Alumni Weekend schedule at fords.haverford.edu or call 610-896-1004.

Annual Fund Update

During the first seven months of the 2010-2011 fiscal year, which began July 1st, the Annual Fund has received gifts totaling \$2,651,709, an increase of nearly 17 percent over the same period last year. Alumni participation is at 26 percent as of January 31st, an increase of 271 donors to date and on track to reach our goal of 49 percent for the year. The College is grateful to those who have helped us achieve these successes. Thank you!



ALUMNI PARTICIPATION
as of 1/31/11

These are encouraging numbers, but we cannot take such achievements for granted. We still have much to do before the fiscal year ends on June 30th.

If you have not made your gift yet, please visit haverford.edu/giving to learn how you can make an investment—of any size—in the Haverford experience.

The Haverford Experience of Tomorrow

Over the next year and half, President Stephen G. Emerson '74 will be traveling to cities across the country to talk with alumni, parents and friends about "The Haverford Experience of Tomorrow." What's in store for current and future students? How will their experiences be both similar to and different yours as well as those who came before and after you? What are the best elements of the Haverford experience and how can we be sure to perpetuate them for generations to come? Alumni in New York City found out earlier this month. You can too, as President Emerson continues his national tour in 2011 and 2012.

Upcoming Events:

San Francisco, Calif. – Tuesday, March 29th, hosted by Mark Miller '84

Santa Monica, Calif. – Wednesday, March 30th, hosted by Sam Freeman '97

Washington, D.C. – Tuesday, April 5th, hosted by Jerry Reid '82

Additional events are being planned for Boston, Philadelphia, Texas, Chicago and points south. Regional email notices will be sent in advance, and events will be posted on fords.haverford.edu as they are confirmed.

Questions? Contact alumni@haverford.edu or call 610-896-1004.



Introducing Jill Miller

Jill Miller joined Alumni Relations and Annual Giving in early September to manage the College's Parent Programs. Jill comes to Haverford after spending four and a half years at The Haverford School as Director of Annual Giving. Prior to that, Jill worked at Rosemont College and for the International Division of the YMCA. In addition to managing various on and off campus



events (including Family Weekend), Jill will coordinate parent communications, work closely with the Parents' Council Executive Committee and other parent volunteer groups, as well as manage the solicitation and stewardship efforts of the Parents' Fund.

Jill can be reached at jmmiller@haverford.edu or 610-896-2959.



HVERFORD

Due to privacy concerns, the Class News section is not included in the digital edition of Haverford Magazine. To get updates on your classmates and other Haverford grads, sign in to the alumni community, fords.haverford.edu.



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Due to privacy concerns, the Class News section is not included in the digital edition of Haverford Magazine. To get updates on your classmates and other Haverford grads, sign in to the alumni community, fords.haverford.edu.

alumni obituaries

35 Philip P. Steptoe Jr. died Nov. 30 at the age of 98 in Washington, D.C. He received his medical degree from the University of Virginia in 1938 and completed an obstetrics residency at Johns Hopkins University before going on to serve in the Army Medical Corps during World War II. He established a private practice in Washington and for many years was associated with the old Columbia Hospital for Women, where he performed thousands of deliveries. He was a fellow of the American College of Obstetricians and Gynecologists and an associate professor at Georgetown University's medical school. He is survived by children Mary Lou and Philip III and four grandchildren.

36 Charles "Chuck" Perry died Dec. 4 in Westerly, R.I., at the age of 96. He was the grandson of Isaac Sharpless, president of Haverford College from 1887 to

1917. Perry earned his master's degree in social work from Bryn Mawr College and was drafted into Civilian Public Service as a Quaker conscientious objector during World War II. After the war, he worked at the Friends Neighborhood Guild in North Philadelphia, a Quaker organization that provided shelter and support to homeless men. Later, he served as associate director of development of Haverford College from 1954 to 1958, and director of annual giving from 1958 to 1979. In 1973, he traveled to the American Alumni Council Conference in Vancouver, Canada, to receive, on behalf of the College, the first-place grand prize award in the U.S. Steel Foundation Alumni Giving Incentive Competition in the categories for improvement and sustained performance. In his honor, Haverford grants The Charles Perry Award each year to a person "for exemplary service to the College in fund-raising." Perry and his late wife,

Eleanor, were also active in the civil rights movement of the 1960s. The couple moved to Westerly in 1989, where Perry joined Westerly Friends Meeting. He is survived by sons David, **Harvey '74** and Charles ("Carl"); five grandchildren; one step-grandson; and three great-grandchildren.

39 John Joseph Jaquette died Nov. 19 in Honolulu, Hawaii, at the age of 92. He earned his M.B.A. from Harvard Business School in 1941 and later enlisted in the Navy, where he was promoted to lieutenant. He moved with his family to Hawaii's Manoa Valley in 1946 and joined Hawaiian Telephone Company in 1949. He rose from accountant to become vice president-finance and executive vice president. In 1970 he began working for United Telecommunications in Kansas City, Mo., where he became executive vice president and chief financial officer. He returned to

I N M E M O R I A M

Elisa Asensio

Elisa Asensio, 101, of Haverford, died on August 23 at the Quadrangle. Asensio taught Spanish at both Haverford and Swarthmore for many years. She retired from Swarthmore in 1974.

Asensio and her husband Manuel came to the U.S. from their native Spain in 1939 during the Spanish Civil War. Manuel Asensio's support of the anti-fascist forces had made him a target of General Francisco Franco's regime, and the couple was forced to flee leaving all of their possessions behind. The Asensios found their way to Haverford College through florist Robert Pyle, a Quaker from West Grove who was a friend of Elisa Asensio's father.

Manuel Asensio, who died in 1992, founded the Spanish department at Haverford College and also taught aesthetics. Like her husband, Elisa Asensio enjoyed a long and distinguished academic career and was beloved by her students. Known for her gracious hospitality, for many years she and Manuel ran a regular Sunday night open house devoted to Spanish conversation in their art-filled apartment in Spanish House.



Honolulu five years later and opened an office of Associated Utility Services. He was an avid sailor, both in Honolulu and in Penobscot Bay, Maine, where he and his family spent many summers. He was also active in Honolulu Friends Meeting, and with fellow Friends helped found Honolulu Junior Academy, which later became the Academy of the Pacific. He is survived by wife Margaret; sons David, Stratton, and Peter; seven grandchildren; and one great-grandchild.

43 H. Mather Lippincott Jr., 88, a member of the Corporation of Haverford College, died Sept. 20 in Upland, Pa. During World War II, he was a conscientious objector and served as an ambulance driver in Italy for the American Field Service, a Quaker organization. He earned his master's degree in architecture from the University of Pennsylvania, and in 1956 he started Cope & Lippincott Architects with his Haverford roommate, Paul Cope. In the early '60s, they partnered with Philadelphia architect Robert Venturi on the commission for Guild House, a Quaker-sponsored retirement home. Lippincott went on to

specialize in designing and renovating Quaker schools and meetinghouses. His firm won many design and historic-preservation awards, and in the 1970s won an international competition to design plans for a mountaintop memorial overlooking Canberra, Australia, dedicated to Walter Burley Griffin, the architect who designed the city. Lippincott was a master builder and longtime member of the Carpenters' Company of Philadelphia. He was active in Friends Philadelphia Yearly Meeting for more than 50 years. He is survived by wife Margaret; sons **Evan '76**, Hugh, James and Robert; and nine grandchildren.

44 Spencer Raymond Stuart died Jan. 17 at the age of 88. After graduating from Haverford, he served as an infantry officer in World War II. He worked for the Martin-Senour Paint Company, Booz Allen Hamilton, and, in 1956, he founded SpencerStuart, currently one of the largest and most respected executive search firms in the world, where he later served as honorary chairman. He donated his time to the Silvermine Guild Art Center and the Boy Scouts of America, where, in 1980,

he was awarded the Silver Beaver award. He is survived by wife Eugenia; children Spencer Jr., Cooper and Eugenia; and six grandchildren.

45 James Boyer Wright died Nov. 30 at the age of 86. Following his graduation from Haverford, he spent two and a half years in the Navy during World War II as a radar officer in the Pacific. He went on to earn an M.B.A. at the University of Pennsylvania's Wharton School of Business. In 1953, he entered San Francisco Theological Seminary in San Anselmo, Calif. In 1962 he began serving as associate pastor of the First Presbyterian Church in the Germantown section of Philadelphia, from which he retired in 1989. He then became an interim minister and served seven churches as interim after retiring for good in 1999. He had a passion for sports (the Phillies, football, basketball and golf), politics, peace, reading, geography, maps, trivia, facts and figures, comics and jokes of all kinds. He is survived by daughters Carolyn, Sharon and Sara and three grandchildren.

46 Robert H. Bedrossian died Oct. 8, at the age of 86, in Vancouver, Wash. He earned a medical degree from Temple University Medical School. In the late 1950s, he and his family moved to Clark County, Wash., where he established the Bedrossian Eye Clinic, which later became the Bedrossian Keown Eye Clinic and then Vancouver Eye Care. He retired from practice in 1999. A 50-year member of the Rotary Club of Vancouver, Bedrossian also served as chief ophthalmologist at a U.S. Army hospital in Texas and was a visiting lecturer and surgeon in third-world countries, including Afghanistan, China, Indonesia, Kenya and Armenia. In the late 1980s and early 1990s, he performed numerous eye surgeries in a jet airplane fully equipped as an operating room for the poor in Cyprus, Thailand, Spain, El Salvador and China. He was a mentor for family-practice residents at Southwest Washington Medical Center, where he served as president of the hospital's medical staff and surgery department. He is survived by wife Carolyn; children Diane, Karen and Robert; seven grandchildren; and two great-grandchildren. Many of his family members also attended or currently attend Haverford, including brother **E.H. Bedrossian '42** and nephews **William '75** and **Daniel '13**.

50 Karl S. Manwiller Jr., 82, died June 3 in Frederick, Md. He received his master's degree from Columbia University Teacher's College, then served as an ensign in the U.S. Navy. He went on to teach high school social studies and history in Roslyn, N.Y. He came to Frederick in 1963 as supervisor of high schools and became founding principal of Gov. Thomas Johnson High School. He later became director of pupil services for Frederick County Public Schools and curriculum specialist for social studies and community resources. He led the development of the county's AP programs, visual and performing arts offerings, and alternative education programs. Manwiller was also a founding member and president of Big Brothers Big Sisters of Frederick County and founder of the Family Life Center, now called Families Plus. He is survived by wife Evelyn; children Kathryn, Kristen and Kurt; and three grandchildren.

51 John F. Paulson died Aug. 3 in Chelmsford, Mass., at the age of 80. He earned a Ph.D. in chemistry from the University of Rochester and joined the Air Force Geophysics Lab in Bedford, Mass., in

1959, where he worked as a research chemist until he retired. His research into high-pressure ion source and his work in negative ion chemistry was internationally recognized. Paulson published more than 110 papers in professional journals and wrote chapters for 11 technical books; he was also a member of the American Physical Society, the American Chemical Society, the American Geophysical Union and the American Society of Mass Spectrometry. He is survived by wife Marjorie; children David and Suzanne; and two grandchildren.

Charles N. Welsh Jr. died Nov. 14.

60 Thomas W.C. Miller died Sept. 7 in Georgetown, Texas. He was 72. He received his master's degree from Columbia University and was senior vice president at Goodrich and Sherwood in N.Y. His lifelong interests include American antiques, folk art, and horse-drawn carriages. He is survived by wife Loraine; children Jason, Katherine, Lisa and Wilson; and eight grandchildren. Donations in his name may be sent to Haverford.

61 Daniel H. Pierson died Aug. 20 in Rockport, Mass., at the age of 71. He is survived by wife Wendy and daughter Nina.

80 Paul C. Williams died Aug. 23 at the age of 51 in New York City. He had worked in the book world since graduating from Haverford, beginning as a store manager and later regional manager of the Encore Books chain. He also managed a Doubleday Book Shop in New York. He went on to work as a sales manager at Ballantine Books, a national account manager at Grove Press/Weidenfeld & Nicolson, and director of marketing and sales at Rizzoli International Publications and Routledge/International Thompson Publishing. From 1997 to 2002, he was publisher and founder of the literary press Herodias, Inc. From 2005 until his death, he was co-publisher of the small New York City/Prince Edward Island press Bunim & Bannigan, Ltd., specializing in unusual literary works and political nonfiction. Williams also served as executive director of the National Association of Independent Publishers Representatives (NAIPR) and last year launched Frontlist Plus Universal, a Web-based data service provided free to booksellers by NAIPR. He is survived by wife Livia Tenzer and children Julia and Corey.

84 Joel N. Rosenbaum died Oct. 14 while traveling in Paris. He was 48. He was a doctor of physical medicine and rehabilitation in Newton, Pa. He is survived by wife Ruth; children **Sheera '13**, Danielle and Erik; and mother Libby.

00 Joel Robert Bryan, 32, died June 3 in Philadelphia. He was a science writer and assistant director of communications for Temple University's School of Science and Technology. Previously, he served as communications manager for Drexel University's College of Information Science and Technology. Bryan enjoyed reading, mountain biking, photography, hiking, camping, chess and sports. He was also involved with Kiva.org, which provides business microloans to the poor across the world. He is survived by wife Emily Wartchow; parents Linda and Bob; and sister Natalie.

FRIENDS OF THE COLLEGE

Margaret M. Brobyn, wife of **Robert Brobyn '61**, died Sept. 7 in Miami at the age of 69. She received her bachelor's degree from the University of California, Santa Barbara, and her master's degree in education from Temple University, where she taught physical education. She also taught biology at William Penn Charter School in Philadelphia. From 1980 to 1993, she was a controller and office manager for her husband's Philadelphia law firm, Brobyn & Forceno. The couple retired to Marathon, Fla., in 1995. She is survived by her husband; sons Craig, John and James; and four grandchildren. Memorial donations may be made to the Robert J.F. and Margaret M. Brobyn 1961 Scholarship Fund at Haverford.

Jane Ballard Swan, widow of former Haverford music professor (and founder of the department of music) **Alfred P. Swan**, died Oct. 15 in Atlanta, Ga., at the age of 84. She earned a bachelor's degree from Swarthmore College and a doctorate in Russian history at the University of Pennsylvania in 1949. She taught history at the Agnes Irwin School and Moore College of Art before joining the faculty of West Chester University in 1965. In 1974, she founded West Chester's Women's Center, and served as its part-time director from 1977 to 1981. In 1984, she received a Commonwealth of Pennsylvania Distinguished Teaching Award. Her book, *The Lost Children: A Russian Odyssey*, was published in 1989. She is survived by son Alexis and two grandchildren.



"Students relaxing in a suite in Lloyd Hall" is the caption for this 1955 photograph from the library's Special Collections. But we think "students posing for a carefully managed PR shot in their meticulously staged (and impossibly clean) Lloyd suite" may have been the fact of the matter. (If that's you in the picture, please tell us we're wrong.)

THEN AND NOW



For a glimpse of life in Lloyd today, we stopped by Lloyd 10, where it's all laptops, iPods and everything else that goes with today's technology-driven student lifestyle, including a sizeable flat-screen TV. Shown left to right are Leks Gerlak, Jory Fong, Raffi Williams, Robert Breckinridge and Myles Monaghan (all 2011).

JONATHAN YU '12

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